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The Film Industry Cluster Development Recommendations For Western Massachusetts

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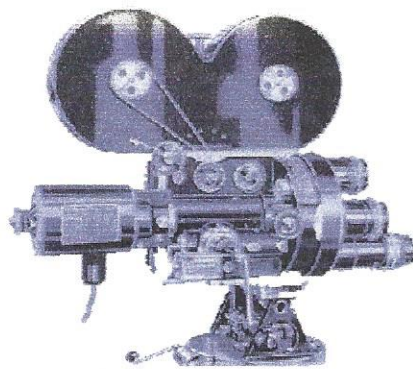
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The Film Industry

Cluster Development Recommendations For Western Massachusetts



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For professors John R. Mullin & Zenia Kotval

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A brief history of movie production and development in the United States

The idea of moving images developed in 65 B.C. with the theory of persistence of motion, but it took more than another 1900 years before someone photographed a moving scene. In 1877 that man was San Franciscan photographer Eadward Muybridge. He set up 24 still cameras along a racetrack. As a horse ran by the cameras, the horse would break strings which were hooked up to each camera's shutter. When a string broke, the shutter of that camera would open exposing the film. However, it was in New York City that the business of movie-making flourished. It was both a busy urban center and a mythical city where dreams come true. By 1907 About 5,000 nickelodeons exist throughout the United States. Many studios were born to keep up with the increased demand for films. The first theaters in N.Y.C. were the NY Strand, Rialto, Rivoli, Roxy and Radio Music Hall. Also in 1907 the first movie was made in Los Angeles. The demand for movies filmed in New York City and in Fort Lee, NJ. became so intense that filmmakers had to find a new, large enough place to locate their companies. They saw the Los Angeles area as a good filming area with a favorable climate and a variety of natural scenery.

So, in 1911 The Nestor Company built the first studio in a district of Los Angeles known as Hollywood. Soon, Hollywood is to become the motion-picture capital of the world.

Other film giants moved to LA because the land was cheap and they could film all year round. Furthermore the warm, dry predictable weather and exotic foliage, mountains, deserts, ocean etc meant they didn't have to move far or spend much when building sets. In 1923 producer/director Mark Sennett and Harry Chandler and the LA Times chipped in to erect the landmark sign that read 'Hollywoodland' to attract land developers and investors. They later they shortened the word to 'Hollywood'.

As the industry grew there was the competitive advantage of having everyone from the actors to directors living in the same region – this was like having free housing for them!

The motion picture industry continued to grow. Later in the 20th Century the movie industry was afraid of the invention of VCRs. This was because movie executives thought that people would stay home and wouldn't go to the theaters. However, the high quality film, the big screen effect and surround sound systems kept people coming. Today Film festivals are busier now than ever and they cover all the following genres:

Action	Romance
Classics	Sci-Fi
Comedy	Short Films
Drama	Thriller
Family	Western
Foreign	
Horror	
Independent	

Movie Industry Overview

This is edited from an article by James Jaeger, a filmmaker with 37 years experience writing, directing and editing feature motion pictures, documentaries, TV commercials and multiple-camera live events. The full article can be found at: <http://www.mecfilms.com/moviepubs/memos/moviein.htm>

Making movies is big business. Individual pictures can gross around \$1 billion (James Cameron's Titanic for example). According to statistics provided by the Motion Picture Association of America (MPAA), U.S. box office hit \$8.4 billion in 2001. In 2001, worldwide gross revenues generated by motion pictures in all territories and media (including music and ancillaries) amounted to over \$40 billion. Over 70% of the population rents or goes to movies regularly, thus accounting for over 1.5 billion movie attendances each year in the U.S.

The ability to exploit a movie in many markets diminishes investment risk and increases earning potential. In many instances, low budget movies have lost money theatrically and still earned profits overall from ancillary sales. With the advent of the new computer-based technologies, "cable" markets and direct digital-delivery of motion pictures via satellite and the Internet are expected to increase dramatically over the next five years, creating an accelerated demand for original and re-run motion pictures.

The worldwide market for the sale and exploitation of feature motion pictures is divided into "territories" and "media." The territories are divided into

two major regions known as "foreign territories" and "domestic territories." The broad foreign territories are Europe, "AustralAsia," Latin America, Eastern Europe and Others (that include Israel, the Middle East, South Africa and Turkey). The United States and Canada are usually grouped together and referred to as the "domestic territory," from the point of view of the United States. The current "media" by which feature motion pictures are delivered to the territories includes movie theaters, home video cassettes, cable TV (monthly subscription and pay-per-view), direct broadcast satellite TV, free broadcast TV (Network and Syndication), and ancillaries (such as airlines and libraries). Of the 450 to 500 features produced each year, less than half receive a theatrical release.

The 7 companies producing and/or financing movies are major studios (8 if you count DreamWorks SKG), 16 mini-major studios, 50 to 80 major independent production companies and over 1,750 smaller independent production companies, many of which may never produce even one feature or produce only one feature every two or more years.

As of 2001 there were approximately 6,596 theaters with 36,110 indoor "screens" and 474 drive in theaters with 654 drive-ins "screens" in the United States. As of 1996 there were approximately 7,215 theaters with only 28,864 indoor "screens" and 583 drive in theaters with 826 drive-ins "screens" so clearly the average number of screens per theater has been going up, while the number drive in screens and theaters have been dropping steadily.

As of 1998, there were approximately 32 theater circuits in the U.S. with more than 100 screens each. The top three circuits at that time were United Artists (2,398 screens), Cineplex Odeon (1,715 screens) and American Multi-Cinema (1,623 screens).

Cable TV Markets

Of the 108 million TV households in the U.S., (such representing a 97.5% penetration), 60.5 million subscribe to cable TV. There are two kinds of cable TV. The first is regular cable TV known as "pay TV" the second is "pay-per-view." Pay TV, which is subscribed to and paid on a monthly basis, includes basic service and is available with premium channels such as HBO and Cinemax. Pay-per-view is paid for upon the user's demand - currently by calling an 800 number or ordering it on a hotel television set. Consumers only pay for what they purchase directly.

Network Television The New "Ancillary" Markets

Star Wars was one of the first motion pictures to demonstrate, on a major scale, how valuable ancillary markets (consisting of such spin-offs as toys, games, T-shirts and novelty items). The picture had international appeal. These new foreign markets have expanded significantly since then. As of February of 2000, the most important foreign territories are: Japan, Germany (including Austria), Italy, the United Kingdom (including Ireland), Spain, France (including French Belgium), Korea, Australia/New Zealand, Brazil, Mexico. Generally speaking, if

an English-language film made for U.S. release does well domestically, it becomes popular in foreign markets, particularly in Europe.

Demographics

Of the total U.S. population (which is about 265 million), the two largest groups that go to the movies are 16 to 20 years of age and 30 to 39 years of age. Each group makes up approximately 19% of the theatrical, movie-going population. Attendees under 30 years old are, and have been, the dominant force in the movie-going public. Of the total population, 21% go to the movies at least once a month, 34% go once in 2 to 6 months and 12% go less than once in 6 months. 32% never go to the movies. The national average price paid for a movie ticket is approximately \$7.45.

Summary

The movie industry is big business. New technologies are entering the market e.g. the speed, quality and low cost of home computers and digital video equipment has had tremendous impacts on this industry. The fact that 'The Blair Witch Project' was shot in digital video at a production cost of about \$25,000 (with a post production cost of \$230,000) and has grossed over \$120,000,000 - proves the future movie industry will change and may contribute to the demise of the "brick and mortar" major studio/distributors within the next decade.

Michael E. Porter

Michael E. Porter is the Bishop William Lawrence University Professor at the Institute for Strategy and Competitiveness (based at the Harvard Business School). . He has authored 16 books and more than 75 articles and is a leading authority on competitive strategy and international competitiveness. His ideas have guided economic policy throughout the world. For example, he has led competitiveness initiatives in nations and states such as Canada, India, New Zealand, and Connecticut; guides regional projects in Central America and the Middle East; and is co-chairman of the Global Competitiveness Report. In 1994, Professor Porter founded the Initiative for a Competitive Inner City, a non-profit private sector initiative formed to catalyze business development in distressed inner cities across the United States.

He holds eight honorary doctorates, and has won many awards for his books, articles, public service, and influence on several fields. He says:

"My first area of interest examines how firms compete in industries and gain competitive advantage. The next focuses on locations and why some cities, states, or nations can be more competitive or prosperous than others. And the third area, which arose from the second, looks at how you can apply competitive thinking to social problems". Michael Porter, www.isc.hbs.edu

In his book 'Competitive Strategy' he identifies five forces that drive competition within an industry:

1. The threat of entry by new competitors.
2. The intensity of rivalry among existing competitors.
3. Pressure from substitute products.
4. The bargaining power of buyers.
5. The bargaining power of suppliers.

This is important to the development would-be entrants in movie production to new markets. Then, the current competitors experience the ongoing task of staying competitive in markets where they operate.

There is an inverse relationship between profit margins/returns and the intensity of competition - as the intensity of competition goes up, margins and returns are driven down. Changes in competitive strategy are required to remain in an industry. Sometimes there is no option but to leave that industry completely. The diagram below is a useful way of depicting Porter's five forces. It is based on a diagram appearing on page 4 of 'Competitive Strategy' by Michael Porter. Free Press (1980).

The Five Factors or Forces Affecting Competition in an Industry

Industry Analysis a la Michael Porter

- Economies of scale
- Differentiation
- Capital requirements
- Switching costs
- Access to distribution
- Cost disadvantages beyond those of scale
- Government policy

These factors tend to raise barriers to market entry by new entrants

(Barriers)

Entrants

(Bargaining Power)

Suppliers

(Bargaining Power)

Buyers

Industry Competitors (Rivalry)

Substitutes

(Function)

- Dominated by a few suppliers
- Suppliers are more concentrated than the buyers
- No substitutes
- Supplier has more important customers
- Supplier's input is critical
- Differentiated product
- High switching costs
- Threat of forward integration

These factors tend to increase supplier bargaining power

- Numerous rivals
- Equally balanced
- Slow growth
- High fixed costs
- Low differentiation
- Low switching costs
- Large capacity increments
- Diverse competitors
- High stakes
- High exit barriers

These factors tend to increase rivalry among existing competitors

- Concentrated
- Buy in volume
- Big ticket items
- Standardized or undifferentiated products
- Low switching costs
- Low profit margins
- Threat of backward integration
- Purchase is not very important to buyer
- Buyer has all the relevant information

These factors tend to increase customer bargaining power

This is a summary of Porter's Five Forces in relation to Microeconomics, taken from www.themanager.org:

Porters Five Forces	Areas of Microeconomics
Bargaining Power of Suppliers	Supply and demand theory, cost and production theory, price elasticity
Bargaining Power of Customers	Supply and demand theory, customer behavior, price elasticity
Rivalry between Existing Players	Market structures, number of players, market size and growth rates
Threat of Substitutes	Substitution effects
Threat of New Entrants	Market entry barriers
→ Industry attractiveness	→ Profitability, supernormal profits

(Note: Competitive Strategy: Techniques for Analyzing Industries and Competitors (Free Press, 1980), is in its 53rd printing and has been translated into 17 languages)

It should be noted that corporate Strategy-making has suffered through the 1970s and 1980s. When people tried formulate strategies they had problems because it was difficult to do correctly first-time. At the same time, the ascendance of Japan really riveted attention on implementation. People argued that strategy wasn't what was really important -- you just had to produce a higher-quality product than your rival, at a lower cost, and then improve that product relentlessly.

Furthermore, the recognition of the dynamics in marketplaces made it difficult to stick with one corporate vision. Reinventing business models wasn't possible with most strategies, because they were rigid and inflexible -- often they were outdated by the time you produced them!

Nevertheless, Professor Porter has developed his theory further by linking businesses together in cluster. His Cluster Mapping Project at Harvard uses 'detailed county level data and statistical techniques to profile regional economies and their performance over time, with a special focus on clusters. Clusters are geographically concentrated groups of interconnected companies, universities, and related institutions that arise out of linkages or externalities across industries. Regions and clusters are analyzed at various geographic levels including states, economic areas, and metropolitan areas'. (Porter 2003)

What does it take to create a film cluster?

Professor Michael Porter believes that the definition of 'Cluster' should be used to specify the geographical area association of firms and institutions in a particular field and location. He believes that a certain amount of flexibility should be used when using the term and that the focus should primarily be on the benefits of externalities derived from co-location and networking.

For movie clusters, the strongest specialization will have a correlation with other factors. One is the availability of employable and employed labor. It is important that people are already working and generating income and that others are trained in the field that you want to create further employment. He believes that actual clusters are larger than his current data can prove. This is because it

is almost impossible to record which people work in different functions of businesses. It is not possible to report which people work in headquarters versus distribution for example.

To develop a cluster takes time. In fact the current theories on clustering show only the last ten years of development. Within the timeframe that the theory has been developed some clusters have performed extremely well. One example is the Australian wine export business. This has grown from annual sales ten years ago of \$200 million to sales of \$1 billion today. This was the result of a very direct and focused clustering plan. Professor Porter says that only an explicit plan and process will generate these results and we should expect clusters to realistically grow over ten years, or possibly twenty or thirty. Not only that, but it is critical to accurately survey which clusters are prevalent in your area. It doesn't always make sense to push forward a potential moneymaking cluster. If your area is not suited to it, it will not develop. However, it is evident in Ireland that investment plans by the Irish government have worked extremely well with the European Headquarters in Brussels. The specific attraction of high-tech businesses has generated large industrial clusters making Ireland the most globalized country in the world. The economic impacts have been immense, significantly raising per capita G.D.P. Unfortunately the cultural impacts and changes will take a long time to digest. Ireland has not dealt well with the meteoric rise into economic prosperity. Immigration and other problems are plaguing political agendas. Also high wages and the rising cost of real estate may

not be sustainable. This will be a huge problem when European funding decreases in the near future.

There are four levels of government intervention that affect clustering:

1. **The Multi-lateral level** e.g. the macro-economic influence of the World Bank, the I.M.F. and other such organizations. Their role is to communicate to the world the importance of clustering concepts when making investments, improvements and reforms.
2. **The National/Federal level** – Here governments set policies to advance clustering in the country. Awarding government contracts to flourishing clusters can be vital in sustaining their profitability. Professor Porter suggests that it is more important to support existing clusters than evenly spread contracts throughout the nation. The example of the Canadian policy to award contracts evenly throughout the country has affected the last ten years of economic development. Only the larger cities like Toronto have successfully developed Movie clusters. The change in the American economy has pushed more companies to film in Canada where they enjoy excellent exchange rates and large tax cuts. This affects every element of movie production.
3. **The State/Regional level** – Often these governments want to be directly involved in change. They want as much control as possible, to know how much and when.

4. **The local level** – here the development of local resources, especially human is a key element in cluster success.

Opening an economy to trade depends more on the microeconomic agenda than the macroeconomic influences. Clustering exists in every part of the world. It doesn't matter how healthy the economy is. Even in poorer countries farming clusters occur to sustain local economies.

Michael Porter's new term 'Institutional Collaboration' pursues the networking of universities to collaborate on bringing companies to an area. He warns that the identification of the correct mix of clusters is as important as choosing the one to develop. If the environment to promote your 'dream cluster' doesn't exist it may be impossible to make it succeed. This includes the existence of sufficiently high wage levels.

There are **5 points to remember** when coping with buyer power:

- 1) Differentiate yourself from others – be more unique
- 2) Increase your efforts to brand your area e.g. 'Hollywood' is now instantly recognizable.
- 3) Try to decrease the importance of your customer base by attracting a few large companies, not many small firms.
- 4) Reengineer your supply chains to cope with these large customers.
- 5) Get your local companies to sell their own products rather than paying distributors. This has become easier now that distribution channels are

changing. The proliferation of the World Wide Web has allowed the promotion and sale of movies by download to computers, thus negating the need for hard copies.

Where is the added value?

The movie business is a big part of the entertainment industry. The example set by Hollywood shows how powerful the successful development of a cluster can be. For this type of effect to occur in Western Massachusetts the area will need to target a specific portion of the movie industry. The inclement weather may pose a sustainability problem, especially for working in the winter months.

However, the scenery and historical towns offer something the West cannot. Plus the vacant mill buildings could be put to good use by redeveloping them and making use of the large sites.

The primary cost in making movies comes from accommodating the cast and crew, and paying taxes. When these issues are addressed the final portion can be split and evaluated for profitability. This has been enough of a problem to send movie-making companies out of the United States in search of lower costs. In Toronto the movie-making cluster has built business on a weak Canadian dollar and low government taxes.

According to Porter's Five Forces,

- 1) The threat of potential entrants would be low in this part of New England.

This is because there are numerous existing barriers to the entry of the

movie-making industry. First of all, the New England movie industry would have to 'brand' itself as unique. The larger firms could supply the huge capital required, but they would need to establish distribution channels, deal with government policies and overcome initial economies of scale. A learning and experience curve would mirror the increasing threat of potential competition/rivals. Creating initiatives between towns, cities, companies and institutions would actually generate interest and actively encourage potential entrants to work here. The example set by Robert Redford in Toronto with the Sundance Festival or Matt Damon and Ben Affleck's 'Greenlight Project' generates many added benefits, including a rise in the profile of the area.

- 2) The threat of substitute product or services would be high because companies would be taking a risk when investing in the formulation of a new cluster. It is already quite easy for movie producers to decide whether or not to go to e.g. L.A., N.Y.C, but not so for W. Mass. Although festivals such as the Northampton film Festival have raised the area's profile it would still take a lot of planning and collaboration to make the supply chain efficient. One big attraction would be if tax breaks and low-priced accommodation contracts could be secured. Another issue would be if a high level of workmanship became standard. In summary, the establishment of a market could begin with the hard work of small, independent companies, but at some point the larger corporations would

have to seriously make one-time investments into the area to increase the brand awareness.

- 3) The economic power of suppliers would be low to begin with. The price sensitivity of working in the region may not make it possible to bring entire film crews for long periods of time. The example of Toronto demonstrates how filmmakers can pass another city's architecture as that of New York. To many New Yorkers this may seem ludicrous, but it has been effectively fooling the majority of movie watchers for some time. Western Massachusetts would have to make sure that similar locations in nearby states help the cluster growth, rather than take business away. This is especially important when dealing with small companies that are highly mobile. These cluster customers would need many incentives to commit their time here. The possibility of peaks and troughs in business throughout the yearly cycle could prove too difficult to overcome, so the targeting of the market would have to be precise.
- 4) The force of buyers/customers in the market will depend mainly on the economies of scale and scope that they can potentially realize. This will intensify as the cluster develops. The initial power of the buyers will be strong because they will be able to question why they should spend their money in Western Massachusetts. As the cluster becomes more established this power will be more manageable.
- 5) The force of rivalry among existing firms will depend on how well the cluster is developed. Maximizing the potential to create opportunities will

focus on keeping fixed costs competitive while establishing a growth-friendly environment. The differentiation of the area will be unique to New England, and an interesting point is that rivalry may be more vigorous and unpredictable at first, so whoever gains the competitive advantage first may succeed in the long run.

Making a movie requires three general procedures that can be serviced by a multitude of companies:

1) Pre-production

Phase one of making a motion picture is when the screenplay is written, the film project is financed and budgeted, and the artistic conceptualization begins.

2) Production

Most people are involved during the production phase of manufacturing a movie. The director has to ensure that the movie goes as planned while the producer ensures that financing is adequate.

3) Post-production

The final phase of making a movie is where editing, sound dubbing, and musical composition occur.

Even after the movie is released on the silver screen, revenue will be gained through other delivery channels. The 1980 movie Star Wars cost \$12.6 million to make and it grossed worldwide sales of \$510 million, of which \$250 million came

from rentals (Anatomy of the Movies p53). In addition to this merchandising and other spin-off enterprises can capitalize on the success of a production.

Forces for change in a cluster environment

- 1) **Political** – the actions and policies of the Massachusetts local and state governments will have to work in harmony to foster the growth and sustainability of the movie cluster.
- 2) **Economic** – the present economy with its low interest rates and low tax rates could prove to be the ideal incubator for launching a new cluster. If the economy was performing better there might not be the need or interest to pursue the creation of the cluster.
- 3) **Social** – the social environment will be the most critical factor. In order for companies to work here, the right lifestyle and social environment that is friendly to change and innovation will be the key to developing a new cluster. This applies to all generations and lifestyles, with an underlying acceptance of the inevitable benefit that will accrue by wholeheartedly embracing a new industry. This industry may have less harsh social ramification than the previous industrial age, but the domino effect of an increased profile will bring in more tourists etc.
- 4) **Technological** – the relevant technological innovations are highly mobile and costly. The proliferation of broadband Internet access, and other infrastructure networks should decrease the need to be located where innovation occurs.

Identifying movie companies

No one knows exactly who was the first to produce and project motion pictures. The first motion picture to be publicly projected onto a screen occurred on December 28, 1895 in a Paris cafe. Early filmmakers, the Lumiere brothers (Louis and Auguste) showed simple scenes in action at the cafe, without a story to the film.

In 1894, in New York City, London, and Paris, coin-operated kinetoscopes (a machine you looked through peep holes to watch short films) were set up in 'Kinetoscope Parlors'. Even though these Kinetoscopes were successful, American inventor Thomas Edison didn't see the economic benefit of promoting them. However, other inventors in the United States and Europe pushed the boundaries of this new technology, making it a financially viable enterprise.

Now Edison realized the importance and commercial possibilities of motion pictures. He adapted a projector invented by Armat and called it the 'Projecting Kinetoscope'. He presented the first public projected motion pictures at Koster and Bial's Music Hall in New York City on April 23, 1896.

Today the movie industry is dominated by big business. There are many small/independent filmmakers who achieve success, but the majority of today's mainstream projects require millions of dollars to produce, often with long delays in recuperating costs.

In 1925 in Hollywood, most of the major Hollywood motion-picture studios are established including **Fox, Metro-Goldwyn-Mayer (MGM), Paramount, United Artists, Universal, and Warner Brothers**

By 1929 the public demanded only movies with sound. Theaters rushed to install sound equipment to accommodate talking pictures. This surge in popularity doubled the movie theaters attendance from 55 million in 1927 to 110 million in 1929. Not all of the first film stars were able to keep working when sound was introduced. Many had voices that weren't suited to the silver screen but some like Greta Garbo, and the comedy team of Stan Laurel and Oliver Hardy built successful careers in the new age.

Industrial Light and Magic (ILM) was created from scratch in 1975 by director and George Lucas and Producer Gary Kurtz to help in the creation of the world of 'Star Wars'. This coincided with the invention of the **IMAX** large screen theaters in Japan in 1970. Today ILM is a leader in special effects.

In 1978 **Orion Pictures** was formed by five disgruntled United Artists Executives who left UA over disagreements with the company about lack of control.

In 1979 **Miramax Films** began when brothers Bob and Harvey Weinstein purchased and renovated a dilapidated movie theater in Buffalo, N.Y. They turned it into a profitable college art house. Not long after that they became

distributors, starting with ***The Secret Policeman's Other Ball***, which costs them \$180,000 and grossed \$6 million.

1980 saw the birth of **Tri-Star Pictures**, formed by CBS television, HBO (Home Box Office) and Columbia Pictures.

In 1987 **Columbia** merged with **Tri-Star Pictures** under the ownership of Coca Cola. This coincided with the development of Dolby Surround Sound in 1986

In 1989 the Japanese electronics firm, Sony Corp., made a multi-billion-dollar investment in entertainment "software" by purchasing **Columbia and Tri Star Pictures** from Coca-Cola, naming itself **Sony Pictures Entertainment**.

Other important companies are

Lucasfilm Ltd. – San Francisco

Founded by George Lucas, Lucasfilm Ltd. is one of the most successful independent production companies in the world, having produced five of the top 20 box office hits of all time.

Pixar Animation Studios – San Francisco

Combines creative and technical artistry to create original stories in the medium of computer animation. In partnership with Disney, Pixar has created four of the most successful animated films of all time: Toy Story 1 & 2, A Bug's Life and Monsters, Inc.

An alternative position

Porter bases his thoughts on the insight that a corporate strategy should face the opportunities and threats present in the company's external environment. Competitive strategy should then be based on an understanding of industry structures and the way they change. This is relevant today because we're in a period of 'hypercompetition', that is, experiencing rapid, non-linear change (see diagram below)

	Period of Stable Growth	Period of Competition	Period of Hypercompetition
Period	1945 - mid 70s	Mid 70s - mid 90s	Mid 90s onwards
Characteristics of competitive environment	<ul style="list-style-type: none"> • Growth • Chances 	<ul style="list-style-type: none"> • Competition • Cyclical growth 	<ul style="list-style-type: none"> • Rapid, non-linear change
Corporate objectives	<ul style="list-style-type: none"> • Revenue growth • Spread of risks 	<ul style="list-style-type: none"> • Survival • Profitability 	<ul style="list-style-type: none"> • Management of unpredictable developments
Corporate strategies	<ul style="list-style-type: none"> • Expansion 	<ul style="list-style-type: none"> • Re-focussing to core businesses • Restructuring • Niche marketing • Mergers & Acquisitions 	<ul style="list-style-type: none"> • Re-definition of industry borders • Re-definition of business • Management of partnerships
Management tools and models	<ul style="list-style-type: none"> • Ansoff's Matrix • Product lifecycle Model • Boston-Box 	<ul style="list-style-type: none"> • Porters Generic Strategies • Core Competencies • Business Process Reengineering 	<ul style="list-style-type: none"> • Chaos theory • Game theory • Industry Breakpoints

Model taken from www.themanager.org

However, there are alternative ideas:

Downes' Three new Forces (adapted from an article in www.themanager.org)

Larry Downes, in his article: 'Beyond Porter' (In Context Magazine, and co-author of 'Unleashing the Killer App: Digital Strategies for Market Dominance') states that Porters Five Forces assumptions are no longer viable. He identifies three new forces that require a new strategic framework and a set of very different analytic and business design tools: digitalization, globalization, and deregulation.

Digitalization: As power of information technology grows, all players in a market will have access to far more information. Thus, totally new business models will emerge in which even players from outside the industry are able to vastly change the basis of competition in a market. Downes gives the example of the rise of electronic shopping malls, operated for instance by telecom operators or credit card organizations. Those who use the Five Forces Model and who base their thinking on today's industry structure would never see these changes coming in time.

Globalization: Improvements in distribution logistics and communications have allowed nearly all businesses to buy, sell and cooperate on a global level. Customers, meanwhile, have the chance to shop around and compare prices

globally. In the result, even locally orientated mid-sized companies find themselves in a global market, even if they do not export or import themselves. One can add here, that global and networked markets impose new requirements on organizations' strategies. It is not enough any more to position oneself as a price-leader or quality-leader (like Porter suggests in his Generic Strategies model). Rather competitive advantages emerge now from the ability to develop lasting relationships to more mobile costumers and to manage far-reaching networks of partners for mutual advantage.

Deregulation: The past decade has seen a dramatic shrinking of government influence in many industries like airline, communications, utilities and banking in the U.S. and in Europe. Fuelled by the new opportunities of information technology, organizations in these industries were able and forced to completely restructure their businesses and to look out for alternatives.

Downes summarizes that the role of information technology is the foremost difference between strategy what he calls the 'Porter world' and in the new world of the new forces. The old economy used IT as a tool for implementing change. Today technology had become the most important driver for change.

Downes' critique of Porter implies that Porters models focus too much on the economic conditions of their era of origin. Therefore, their viability is limited under changed conditions

This article described how Porter's Five Forces Model has some major limitations in today's market environment. New business models and the

dynamics of markets further the value of Porters model as is more that it enables managers to think about the current situation of their industry in a structured, easy-to-understand way – as a starting point for further analysis.

Other Management Models –

Other management tools and models such as the SWOT (Strenghts, Weaknesses, Opportunities and Threats) or the 7s Model – developed by Tom Peters and Robert Waterman, who were consultants at McKinsey & Co. They published their 7-S-Model in their article "Structure Is Not Organization" (1980).

The 7s are divided into 3 hard and 4 soft elements:

The Hard S's	
Strategy	Actions a company plans in response to or anticipation of changes in its external environment.
Structure	Basis for specialization and co-ordination influenced primarily by strategy and by organization size and diversity.
Systems	Formal and informal procedures that support the strategy and structure. (Systems are more powerful than they are given credit)
The Soft S's	
Style / Culture	<p>The culture of the organization, consisting of two components:</p> <ul style="list-style-type: none"> • Organizational Culture: the dominant values and beliefs, and norms, which develop over time and become relatively enduring features of organizational life. • Management Style: more a matter of what managers do than what they say; How do a company's managers spend their time? What are they focusing attention on? Symbolism – the creation and maintenance (or sometimes deconstruction) of meaning is a fundamental responsibility of managers.
Staff	The people/human resource management – processes used to develop managers, socialization processes, ways of shaping basic values of management cadre, ways of introducing young recruits to the company, ways of helping to manage the careers of employees

Skills

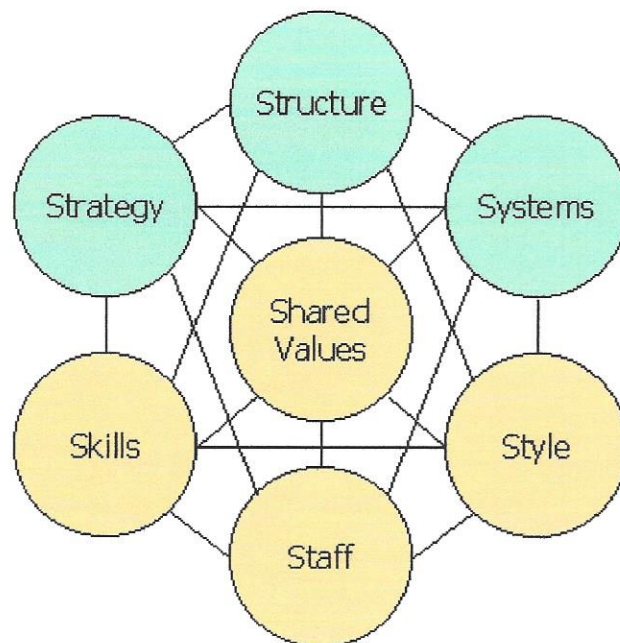
The distinctive competences – what the company does best, ways of expanding or shifting competences

Shared Values /
Superordinate Goals

Guiding concepts, fundamental ideas around which a business is built – must be simple, usually stated at abstract level, have great meaning inside the organization even though outsiders may not see or understand them.

From www.themanager.org

This diagram conveniently demonstrates how they interact:



From www.themanager.org

They may also be used as tools for analysing businesses and developing strategies.

Overview of 8 cities with large movie clusters

This portion has been adapted from Columbus City Guides -

<http://www.cityguide.travel-guides.com>

1) Miami

Miami's film and entertainment industry has grown dramatically in recent years. The 1980s television series 'Miami Vice' was the catalyst that put Miami on the map. Before that there wasn't a clear picture of Miami's identity. Miami is now the third largest center for film and TV production in America. Recent films set there include 'Something about Mary' (1998), 'The Birdcage' (1996), 'Ace Ventura' (1994), 'True Lies' (1994), 'Get Shorty' (1995) and the unsuccessful adaptation of Carl Hiaasen's locally set novel, 'Striptease' (1996). Not forgetting the classics, such as 'Citizen Kane' (1941), 'Key Largo' (1948) and three James Bond movies – 'Dr No' (1962), 'Live and Let Die' (1973) and 'Goldfinger' (1964). Miami is home to:

- 1) The Florida Grand Opera,
- 2) The New World Symphony,
- 3) The Florida Philharmonic Orchestra
- 4) And the Jackie Gleason Theater of the Performing Arts,

Each large shopping mall in Miami has a cinema complex. They range from the three-dimensional Imax Cinema at Sunset Place, (5701 Sunset Drive, in

South Miami) which has a screen the size of a six-storey building and a wraparound sound system as dynamic as a full-sized symphony orchestra, to The Bill Cosford Cinema, in the University of Miami's Memorial Building (which is an example of Arthouse Cinema).

2) New York

New York's energizing buzz has been depicted in countless films and TV programs. The city has over 20,000 eclectic restaurants, 150 world-class museums and more than 10,000 stores brimming with brand names and bargains from across the globe.

New York's location at the confluence of the Hudson River, Long Island and the Atlantic Ocean reflects the city's importance as a port and as the disembarkation point for millions of immigrants to the USA. The first European settlement on Manhattan was by the Dutch, during the 1620s. They named the city New Amsterdam. In 1664, the British took over and renamed it New York. The settlement rapidly flourished, expanding from south to north along the island. Mass immigration in the 19th and early 20th centuries saw the emergence of distinct ethnic quarters, with the island of Manhattan rapidly developing into a unique cultural melting pot housing an entire world within its 58sq km (23sq miles). The cultural diversity stemming from the city's rich history contributes to its importance as a multicultural capital.

The principal entertainment districts are the Theater District in the Broadway/42nd Street/Times Square area and the Lincoln Center for the Performing Arts on the Upper West Side. Most Broadway theatres are located in the blocks just east or west of Broadway, between 41st Street and 53rd Street. Off- and Off-Off-Broadway theatres are sprinkled throughout Manhattan, with a concentration in the East and West Villages, Chelsea and several in the 40s and 50s west of the Broadway theatre district. The Lincoln Center for the Performing Arts, is America's first and largest performing arts complex, containing many venues. It is also the home of the

- 1) The Metropolitan Opera
- 2) The New York City Opera
- 3) The New York City Ballet
- 4) The New York Philharmonic

A movie center second only to Tinseltown itself, New York has hundreds of modern cinema complexes and arthouse cinemas. Cinemas worth visiting include Sony Lincoln Square, Broadway which is more a theme park than a multiplex, and The Ziegfeld,. Arthouse movies are screened at Angelika Film Centre, Lincoln Plaza Cinemas, Quad Cinema,

Times Square is one of the prominent images, next to the skyline. The skyscrapers were used to great effect among famous movies like 'King Kong', (depicted the Empire State Building in 1933). In Martin Scorsese's 'Taxi Driver'

(1976), Robert De Niro plays the part of a mentally isolated New York cabbie and Vietnam vet, driven to violence by the decadence of the city. It is New York decadence of a slightly different nature that Alan Rudolph explores in 'Mrs. Parker and the Vicious Circle' (1994), which looks at New York literary life and society during the 1920s. The life and times of one of New York's most famous daughters, the acid and hilarious writer and wit, Dorothy Parker, is brought to life amid a lavish New York setting.

3) Los Angeles

Los Angeles is America's second largest city. Its coastline sprawls (76 miles) along the Pacific coast of southern California, stretching from Malibu to Long Beach. Inland the city spreads out to fill a vast, flat and once arid basin ringed by the Santa Monica and San Gabriel mountains.

To the northeast is Pasadena; to the west and northwest are Hollywood, Beverly Hills and Century City, as well as the wide San Fernando Valley; to the south is Long Beach and along the west coast are Santa Monica and Venice Beach.

Los Angeles itself is actually just the largest of 88 different incorporated cities that make up the greater metropolitan area that we think of as Los Angeles. On average, LA has 329 sunny days each year, most cooled by gentle ocean

breezes and little rain.

The turning point in the city's fame came in the 1920s, when the fledgling film industry realized that it was sunshine that was missing from their filmmaking in New York City – and so it moved to the West. Then Hollywood, a simple district, became famous. Major studios located there, such as Paramount, Universal, Fox and Warner Brothers, Now L.A. is labeled the 'Entertainment Capital of the World'.

The city is also home to many world-renowned cultural institutions, such as:

- 1) The Museum of Contemporary Art,
- 2) The LA Philharmonic
- 3) The Getty Museum.

Visitors come to see the huge Hollywood sign in Griffith Park, the mansions in Beverly Hills, enjoy the nightlife on Sunset Strip and the beach life. Los Angeles is the country's gateway for immigrants from Asia, the Pacific Rim, Eastern Europe, Mexico and Latin America. People from 160 countries, speaking 96 different languages, make up Los Angeles.

LA is the home of the film industry. The leading venue in Los Angeles is the Performing Arts Center (PAC), a complex of three theatres known as the Music

Center. The complex stages music, theatre, dance and opera and includes the Dorothy Chandler Pavilion (host for many years to the Oscars ceremony), the Mark Taper Forum and Ahmanson Theater. It also includes the new Walt Disney Concert Hall. It will be the home of the Los Angeles Philharmonic and the Los Angeles Master Chorale and is scheduled to open for the 2003-4 concert season.

The historic Grauman's Chinese Theater, Hollywood Boulevard (presents first-run movies. Pacific El Capitan Theater, Hollywood Boulevard also screens first-run films. The Egyptian Theater, Hollywood Boulevard shows foreign films and documentaries in Hollywood's oldest restored cinema. The Pacific Cinerama Dome, Sunset Boulevard, has been refurbished in keeping with its late 50s architecture and turned into the centerpiece of a three-level entertainment and retail center, with 15 screens and shops and restaurants.

Films shot in the city capture various different moods of LA include Billy Wilder's 'Sunset Boulevard' (1950), starring Gloria Swanson, and more recently 'LA Confidential' (1997) and 'Swingers' (1996).

4) San Francisco

San Francisco is situated on a 120-sq-kilometre (46.6-sq-mile) peninsula – bounded on the west by the Pacific Ocean, the north by the Golden Gate Strait and north–east by the Bay .The city quickly mushroomed because of the Gold

Rush of 1849. They came from the west but also from the east – thousands of Chinese people escaped famine for a hard life on the railroads and in the mines, while Japanese immigrants became US farmers. Later came Mexicans and Filipinos, while slave owners and their slaves came up from the south. Devastation came with the earthquake of 1906. The Golden Gate Bridge finally opened in 1937, charting yet another horizon for man and nature working as one and soon becoming the symbol of a city that has it all. Modern San Francisco retains its relationship between materialism and money on the one hand and cutting-edge thought and radicalism on the other. The city also saw rapid growth in dotcom industries – located South of Market, and in nearby Silicon Valley.

Over the years, San Francisco has been the setting for numerous films – directors and producers are attracted by its varied locations and laid-back lifestyle. Its steep hills are favored for car chases and the Bay, with the Golden Gate Bridge and Alcatraz in the distance, provides an unrivalled backdrop. Most famously, Steve McQueen starred in the 1960s classic 'Bullitt' (1968). More recently, Chris Columbus filmed local resident Robin Williams in 'Mrs. Doubtfire' (1993) and Sean Connery appeared in 'The Rock' (1996). 'Copycat' (1995), the story of a serial killer, featured Sigourney Weaver and Holly Hunter, was set in San Francisco.

The San Francisco International Film Festival is held in April and shows a wide range of cinema. Two of the best new film venues are the Yerba Buena Center for the Arts, and the adjacent Metreon Center, 6000; a Sony IMAX theatre, with 15 screens. The Castro Theatre shows independent, art, and foreign film and has a Wurlitzer organ that plays before each showing.

5) San Diego

With year round surf and sun, and temperate weather during most of its winter months, San Diego is the scene of pristine beaches – such as Coronado Island's secluded waterfront – and trendy upper-class shopping districts, overlooking the bluffs of San Diego's 'jewel', La Jolla, are two of the unique characteristics of this city.

Historic communities like the Gaslamp Quarter – San Diego's first commercial district – and Little Italy, which once supported a multi-million-Dollar tuna industry, are now centers for performing and visual arts. Once a year, artists in the downtown sector open their studios and galleries to the public as a celebration of the area's artistic heritage. Music is an integral part of San Diego's heritage as well – it has become the theme for its historic Gaslamp Quarter festivals and the blues and jazz musician, Jim Croce, is a vibrant part of the city's heritage. Home to dozens of cultural organizations, writers' guilds and artist co-operatives, San Diego is one of Southern California's most important centers for the arts. Hispanic influences are everywhere, although most notably in cross-

border festivals, such as the 'Cinco de Mayo' celebrations, the San Diego International Film Festival and the Latino Film Festival. It is not one single city; it is a patchwork of cultures, neighborhoods and small, uniquely defined communities.

San Diego County's Chicano (Mexican-American) population has had a strong and valuable influence on San Diego's art community, mainly in festivals, such as the annual Latino Film Festival, the Cinco de Mayo (Fifth of May) and the Festival of the Bells at Mission San Diego de Alcala.

Most San Diego malls have cinemas. The Horton Plaza Shoppingtown mall, Downtown, shows first-run movies. The Mission Valley Center, has a 20-plex AMC theatre, which is the largest of its kind in the western United States. Arthouse films are shown at Cinema Star Theatre, and the Hillcrest Cinema, is a well-respected arthouse cinema that shows quality films from around the world.

The San Diego Latino Film Festival takes place every March at the Cinema Star Theatre. Showings include productions from the United States as well as Latin America. Most films are in Spanish with English subtitles.

The most famous San Diego film is 'Top Gun' (1986), which starred Tom Cruise. 'The Kid from Left Field' (1979), starring Gary Coleman and Robert Guillaume was a San Diego favorite, about a small boy who guides the San Diego Padres baseball team to the World Series. James Cameron's epic movie

'Titanic' (1997) was filmed less than an hour from San Diego, near the Mexican resort town of Rosarito. The studio now includes a Titanic Museum of sets, props and relics from the film.

6) Boston

Boston has been named – 'Cradle of Modern America', 'Hub of the Solar System' and 'Athens of America'. In the beginning, when the settlement took root in 1624, it was simply called 'Trimountain', because of its location beside three hills on the mouth of the Charles River. This was before being named after the small English town in Lincolnshire, the original home of several founding Puritan families.

The 'Cradle of Modern America' sums up its relationship to the country as a whole – as the capital of the original Massachusetts Bay Colony founded in 1630 and as the location of the Boston Tea Party in 1773, which ignited the Revolutionary War against British Colonial rule.

In the Cambridge district over the river, Harvard College was founded in 1638. Oliver Wendell Holmes (1809-1894), physician and writer born there, regarded Boston as the 'Hub of the Solar System.' At the same time and during its literary and cultural flourishing of the 1850s, others were calling it the 'Athens

of America.' Today, one out of every ten Bostonian residents is a student at one of its 57 university, college and research establishments. Such prestigious institutions as Harvard University and the Massachusetts Institute of Technology (MIT) have attracted leading industries in electronics, engineering, finance and biotechnology – and given the city a strong future.

Boston is home to the famous 'Bull and Finch' pub that was the model for TV's hugely successful 'Cheers'. Other famous theaters in the city are:

- 1) The Sony/Loews Theater,
- 2) The Brattle Theater, Harvard Square,
- 3) The Harvard Film Archive at the Carpenter Center for the Visual Arts,
- 4) And the free showings at the Hatch Memorial Shell

Boston has been the location of a large number of films, such as 'The Thomas Crown Affair' (1968), starring Steve McQueen and Faye Dunaway, and 'Coma' (1978), starring Genevieve Bujold and Richard Widmark, focused around Beacon Hill. Major films that have been shot here include: 'The Bostonians' (1984), 'The Witches of Eastwick' (1987), 'Field of Dreams' (1989), 'The Firm' (1993) and 'Good Will Hunting' (1997).

7) Chicago

The city has always had a dual character. A center of industry and business, through becoming the hub of each new mode of transport as it

developed (roads, canals, railways, airplanes), Chicago keeps its feet firmly on the ground and in the real world. All year round, there are festivals, exhibitions, parades and full programs of theatre, dance, art and all types of music - this is, the city that coined the term 'jazz'.

The modern city focuses on the area known as 'The Loop', where the raised metropolitan railway (known as the 'El') circles the central Downtown business and shopping district. From here, the adjacent neighborhoods are simply called the North, West, South and East Sides..

8) Toronto

Toronto stands on the northern shore of Lake Ontario and the view of the city across the water is stunning and unmistakable – the CN Tower, thrusting skyward near the water's edge, is the world's tallest free-standing structure. The capital of the Province of Ontario, Toronto is Canada's largest city and the fifth largest in North America. A dominant force in the business and economy of the nation, it is also the cultural center of English-speaking Canada.

Initially claimed by the French in the 18th century, it was not until the American Revolution caused hordes of United Empire Loyalists (loyal to England) to escape to Toronto that the city became an established settlement. Then known as York, the town was exceedingly British in character, functioning

as the administrative capital of English-speaking Upper Canada and becoming a thriving manufacturing center by the 19th century. In 1834, the city was renamed Toronto, a Huron Indian word meaning 'meeting place'.

The Toronto of today is a lively, cultured place with hot summers and cold, dry winters. It is the most economically important city in Canada, the center of finance, media and services, and home to more corporate head offices than any other.

Toronto has the third most theatres of any city in the world, after London and New York, showing everything from high-budget musicals to experimental fringe theatre. The Toronto International Film Festival is world-famous – now the second largest in the world, after Cannes – but is only one of dozens of annual events and festivals that celebrate the diversity and creativity of Toronto's citizens in a variety of media.

In recent years, Toronto has gained the nickname 'Hollywood North', due to the large number of American films that are shot on its streets and in its buildings. Around 40 American feature films are shot in Toronto every year. Recent successes include 'Angel Eyes' (2001), 'American Psycho' (2000) and 'X-Men' (2000). A number of television series, including the US version of 'Queer as Folk', are also filmed in the city. Among the films where Toronto actually plays itself are 'The City' (1999), 'Forever Knight' (1992) and 'Exotica' (1994), directed

by University of Toronto alumnus Atom Egoyan.

Every September, Toronto is flooded with celebrities and film types; patios are overrun with bruschetta and canapés, as film buffs line up to see major releases and arthouse works from around the world during the Toronto International Film Festival.

Film Festivals in Massachusetts

There are a number of successful film festivals that take place each year in Massachusetts. If a similar niche could be filled in Western Mass. Or if the Umass and Northampton Film Festivals could be expanded on, then building a cluster would become much easier.

The Boston Film Festival screens independent films, but mostly *wide-release* independent films. The Woods Hole Film Festival, is the longest-running festival on Cape Cod and the Islands, it also specializes on independent films.

Other large film festivals include:

The Boston Jewish Film Festival at the Museum of Fine Arts in Boston

The Boston French Film Festival at Museum of Fine Arts, Boston

The Boston Irish Film Festival (BIFF) www.bostonirishfilmfestival.com

The Nantucket Film Festival <http://www.nantucketfilmfestival.org/>
at Nantucket, MA

The Provincetown International Film Festival at Provincetown

The Roxbury Film Festival at ACT Roxbury Consortium in Roxbury, MA

Boston Underground Film Festival

Chlotrudis Awards Film Festival

The University of Massachusetts hosts an annual Multicultural Film Festival. The festival is coordinated by the Interdepartmental Program in Film Studies, and features film screenings, discussions with filmmakers and video artists, and presentations by film scholars.

The Northampton Film Festival showcases innovative, independent films and videos from around the US – shorts and feature films – narratives, documentaries, animation and experimental works. Films and videos are screened at the 800-seat, historic Academy of Music in downtown Northampton, Massachusetts and at various theaters on the adjacent Smith College campus, all within walking distance of each other. Other events will take place at city museums, performance spaces, restaurants and cafés.

BFVF's New England Film & Video Festival

The Boston Film & Video Foundation's New England Film & Video Festival (NEFVF – which is one of the leading regional independent film and video festivals in the country). Founded in 1976, the festival is distinguished by its focus on both established and emerging New England talent, and the interaction between artists and audiences.

Building links with organizations and festivals such as these is essential to creating the New England 'brand'. The regional identity could be enhanced if a famous movie star could devote time and energy into the cluster. One example could possibly be Uma Thurman. She went to school in Amherst Regional Junior High School.



Thurman, U.

This is a Seventh Grade photograph, from 1982-83.

Below is a hyperlinked list of important film festivals from around the world:

New York

- [Asbury Shorts of New York](#)
- [Asian American International Film Festival](#)
- [Avignon New York Film Festival](#)
- [Bicycle Film Festival](#)
- [Brooklyn International Film Festival](#)
- [Diaspora Film Festival](#)
- [Film Columbia: A Festival of Films from Up and Down the Hudson](#)
- [Firewater Short Film Series](#)
- [Gen Art Film Festival](#)
- [Guerilla Film & Video Festival](#)
- [High Falls Film Festival](#)
- [Hudson Valley Film Festival](#)
- [ImageOut: The Rochester Lesbian & Gay Film and Video Festival](#)
- [Lake Placid Film Forum](#)
- [Margaret Mead Film Festival](#)
- [Media That Matters Film Festival](#)
- [M&R Annual Television Documentary Festival](#)
- [New York Animation Festival](#)
- [New York City Independent Horror Film Festival](#)
- [New York City Comedy Film Festival](#)
- [New York City Midnight Movie Making Madness](#)
- [New York Fear Festival](#)
- [New York International Children's Film Festival](#)
- [New York International Latino Film Festival](#)
- [New York STAFF: Struggling Artist Film Festival](#)
- [New York Underground Film Festival](#)
- [Rochester International Film Festival](#)
- [Silicon Alley Film Festival](#)
- [Shorts International Film Festival](#)
- [SinCine - NYC Erotic Film Festival](#)
- [Sprout Film Festival](#)
- [Swiss American Film Festival](#)
- [West Chester County Film Festival](#)
- [Williamsburg Brooklyn Film Festival](#)
- [Woodstock Film Festival](#)

CANADA

- Banff Television Festival
- Cabbagetown Short Film & Video Festival (Toronto)
- Canadian Film Centre's Worldwide Film Festival (Toronto)
- Digital Gun Awards (Toronto)
- DOXA: A Documentary Film + Video Festival (Vancouver)
- Filmi South Asian Film Festival (Toronto)
- Global Visions Film Festival (Alberta)
- Hot Docs Film Festival (Toronto)
- Just For Laughs - "Eat my shorts" (Montreal)
- Kingston Canadian Film Festival (Ontario)
- Light Plays Tricks Short Film Festival (Manitoba)
- Local Heroes International Film Festival (Edmonton)
- Montreal International Festival of New Cinema (Montreal)
- Montreal International Gay & Lesbian Film Festival (Montreal)
- Montreal World Film Festival (Montreal)
- Planet Indie Film Festival (Toronto)
- 30 Below Film Festival (Manitoba)
- Toronto Digital Image Festival (Toronto)
- Toronto Jewish Film Festival (Toronto)
- Vancouver International Film Festival (Vancouver)
- Vancouver Jewish Film Festival (Vancouver)
- ViewFinders: International Film Festival for Youth (Nova Scotia)

INTERNATIONAL

- Acapulco Black Film Festival (Acapulco, Mexico)
- Adelaide International Film Festival (Adelaide, Australia)
- Ajijic Festival International de Cine (Ajijic Jalisco, Mexico)
- American Short Shorts (Tokyo, Japan)
- Animated Encounters (Bristol, UK)
- Auburn International Film & Video Festival (Sydney, Australia)
- Asolo ArtFilmFestival (Asolo, Italy)
- Ausfest (Brisbane, Queensland, Australia)
- Avanca Film Festival (Avanca, Portugal)
- Bangkok Film Festival (Bangkok, Thailand)
- Bial de Cine y Video Humorístico (Buenos Aires, Argentina)
- Birmingham Film and TV Festival (Birmingham, UK)
- Black International Cinema (Berlin, Germany)
- Bradford Film Festival (Bradford, UK)
- Brief Encounters (Bristol, UK)

- [Bite The Mango](#) (Bradford, UK)
- [Cartoons on the Bay](#) (Positano, Italy)
- [Cherbourg-Octeville Festival of Irish & British Film](#) (Lower Normandy, France)
- [Cinemagic World Screen Festival for Young People](#) (Belfast, N. Ireland)
- [Commonwealth Film Festival](#) (Manchester, UK)
- [Co-Operative Young Film-makers](#) (Bradford, UK)
- [Docaviv: The Tel-Aviv International Documentary Film Festival](#) (Tel-Aviv, Israel)
- [Dublin Underground Film Festival](#) (Dublin, Ireland)
- [Eilat International Film Festival](#) (Eilat, Israel)
- [The European First Films Festival](#) (Angers, France)
- [Festimages | short films festival](#) (Parthenay, Deux-Sèvres, France)
- [Film for Transparency: Exposing Corruption](#) (Seoul, Korea)
- [Filmstock International Film Festival](#) (Luton, England)
- [Havana Film Festival](#) (Havana, Cuba)
- [International Izmir Short Film Festival](#) (Izmir, Turkey)
- [International Panorama of Independent Filmmakers](#) (Thessaloniki, Greece)
- [Istanbul Film Festival](#) (Istanbul, Turkey)
- [L'Alternativa Independent Film Festival of Barcelona](#) (Barcelona, Spain)
- [Ljubljana International Film Festival](#) (Ljubljana, Slovenia)
- [The Magical Age International Video Festival](#) (Compiano, Italy)
- [Manly Screenworks Short Film Festival](#) (Manly, Australia)
- [Milano Film Festival](#) (Milano, Italy)
- [Morbegno Film Festival](#) (Morbegno, Italy)
- [Open Eyes Short Film Festival](#) (Marburg, Germany)
- [Raindance Film Festival](#) (London, England)
- [Regus London Film Festival](#) (London, England)
- [Sci-Fi London Film Festival](#) (London, England)
- [Sydney Film Festival](#) (Sydney, Australia)
- [Tampere Film Festival](#) (Tampere, Finland)
- [Turin International Gay & Lesbian Film Festival](#) (Turin, Italy)
- [York Independent Film Festival](#) (York, England)
- [Zlin International Film Festival for Children](#) (Zlin, Czech Republic)

Illinois

- [Big Muddy Film Festival](#)
- [Chicago Asian American Showcase](#)
- [Chicago International Film Festival](#)
- [Chicago Underground Film Festival](#)
- [Digital Visions Film Festival](#)

- IFP Chicago/Flyover Zone Short Film Festival
- Polish Film Festival in America
- Z Film Festival

California

- AFI Fest
- Africamix Festival
- Angelus Awards
- ArtWallah Festival
- Big Bear Lake Film Festival
- Children's Discovery Film Festival
- Cinequest
- Damah Film Festival
- Dances With Films
- Delta Film Festival
- DIY Film Festival
- DV Theater Film Festival
- Films Up Huntington Beach
- Film Junkie Film Festival
- Firelight Shocks Film Festival
- First Glance Film Festival
- Hollywood Shorts Festival
- HypeFest
- Imagefest
- International Family Film Festival
- Kern Film Festival
- LAIFA The Los Angeles Italian Film Awards
- Latino Film Festival
- Long Beach International Film Festival
- Los Angeles Film Festival
- LUNA Fest
- MadCat Women's International Film Festival
- Method Fest
- Newport Beach Film Festival
- Nihilist Film Festival
- NOMAD VideoFilm Fest
- Ojai Film Festival
- Palm Springs International Film Festival
- Palm Springs Film Noir Festival
- Parabola Film & Video Festival
- Rad Digital Film Festival
- The Ryan Reyes Film Celebration
- San Diego Film Festival

- San Francisco Black Film Festival
- San Francisco Independent Film Festival
- San Francisco International Film Festival
- San Francisco International Gay & Lesbian Film Festival
- Santa Barbara International Film Festival
- Santa Cruz Film Festival
- Science Fiction Film Spectacular
- Screamfest Horror Film Festival & Screenplay Competition
- Shriekfest
- Sick Puppy Festival
- Silver Lake Film Festival
- Sonoma Valley Film Festival
- Tiburon International Film Festival
- Transgender & Transgenre Film Festival
- West Coast Student Film Festival
- Wine Country Film Festival
- WinFemme Film Festival & Screenplay Competition

Florida

- Bump Media International Film Festival
- Cinema in Paradise
- Florida Film Festival
- Fort Lauderdale International Film Festival
- Independents' Film Festival
- Key West IndieFest
- Made in Miami Film & Video Festival
- Marco Island Film Festival
- Melbourne Independent Filmmakers Festival
- Miami Film Festival
- Pensacola International Film & TV Festival
- Sarasota Film Festival
- Showcase Shorts Film & Video Festival

Tambay Film Festival

Unions and Teamsters

One issue that Massachusetts needs to come to terms with is the strength of its unions and Teamsters. When the movie deal for 'A Perfect Storm' was being negotiated the teamsters asked for about 70 percent more than for the last Warner Brother's film shot in the region, which was "Message in a Bottle". The thought was that the movie would definitely be shot n Gloucester Ma, but it ended up being shot in Boston because a cheaper deal was struck. The outcome was important to Gloucester, but broader implications were identified. Bitter bargaining could easily sour Hollywood on filming in Massachusetts.

This article was adapted from <http://www.ecnnews.com/storm/stormy.htm>

Umass Movie Resources

The department of communication at Umass is open to the five-college campus. It has many accomplished professors (e.g. Martin F. Norden - Machmer, Erica Scharrer, Donal A. Carbaugh and Briankle G. Chang) as well as comprehensive classes in movie production.

Each of the professors WebPages feature links to movie resources. Available classes cover many topics and cultures, ranging from e.g. (Comm 340) History Of Film, and (Icomm 297D) Film &TV Prod Concepts to e.g. ST-

Advanced Video Production (COMM 497) Film & Society and (Comm 546) Film Theory & Critique.

Other resources at the university are the UMass-Amherst [Interdepartmental Film Studies Program](#), and the DEFA Film Library DEFA (Deutsche Film-Aktiengesellschaft), which is the state-owned studios of the former German Democratic Republic.

Film Schools

This list is hyperlinked and includes the Mont Holyoke Film Studies Program.

University of Miami

<http://www.miami.edu/com/>

University of Toronto

<http://www.utoronto.ca/cinema/>

University of California at Berkeley

<http://filmstudies.berkeley.edu/>

UCLA - Department of Entertainment Studies

<http://www.uclaextension.org/entertainmentstudies/>

San Francisco State University

<http://www.cinema.sfsu.edu/>

San Diego State University - Television, Film, & New Media Department

<http://www-rohan.sdsu.edu/dept/schlcomm/tfnmp.html>

New York University

<http://www.nyu.edu/tisch/filmtv/>

New York Film Academy

<http://www.nyfa.com/>

Mount Holyoke Film Studies Program

<http://www.mtholyoke.edu/acad/film/>

Los Angeles Film School

<http://www.lafilm.com/>

Los Angeles City College

<http://citywww.lacc.cc.ca.us/academic/departments/cinema/>

Hollywood Film School

<http://www.hollywoodfilmschool.com/>

Florida State University

<http://filmschool.fsu.edu/>

Columbia University

<http://www.columbia.edu/cu/arts/film/index.html>

Boston:

Emerson College - Visual & Media Arts

<http://www.emerson.edu/>

Columbia College-Hollywood

<http://www.columbiacollege.edu>

California State University, Long Beach

<http://www.csulb.edu/depts/fea/>

Brooklyn College

<http://depthome.brooklyn.cuny.edu/film/>

Massachusetts Top 9 Clusters

This portion has been taken from the Massachusetts Technology Collaborative's 2001 Index of the Massachusetts Innovation Economy - <http://www.mtpc.org/2001index/indu.htm>

There are 1200 manufacturers in Central Massachusetts, representing 24% of the area's private industry payroll. Central Massachusetts is part of the Boston-Brockton-Worcester Metropolitan Service Area, which is this nation's 3rd largest manufacturing labor pool – larger than even Detroit. When economic multiplier factors are taken into account, fully 50% of the region's payroll is dependent on the success of its manufacturing sector. Currently, many of these companies are still experiencing layoffs despite a positive economic climate in other sectors of the economy and other regions of the state. Unemployment in this area's manufacturers runs a full third higher than the state average.

Manufacturers in Central Massachusetts are small, they do business in an environment that is naturally high-cost and they are experiencing continual erosion of their market base from outside competition. The goal of the Manufacturing Assistance Center's cluster and network development services is to help these manufacturers become more competitive by providing access to the certain economic advantages associated with the benefits of collaboration which heretofore have been only available to much larger companies. The role of the

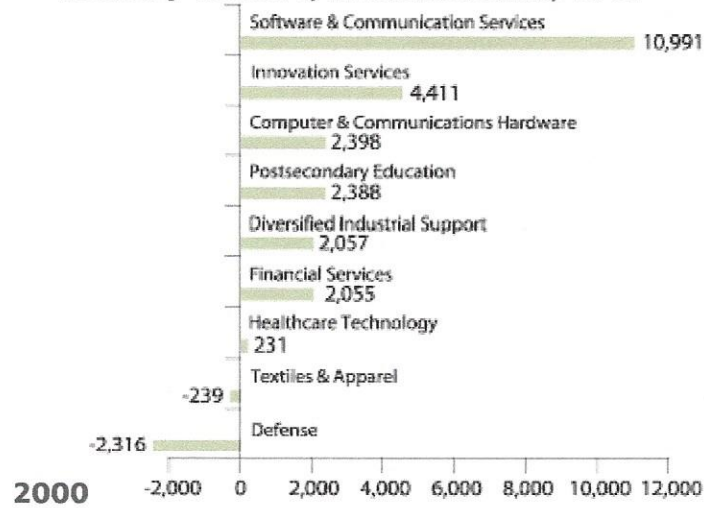
MAC is to help local companies by facilitating relationships and linking groups of firms to avail themselves of services.

A network or industry cluster, as it is also called, is a system of market and non-market links between geographically concentrated companies and institutions. The links enable cooperation among suppliers and competitors on business processes, purchases, investments, strategies and technical research. Large companies can act as mentors; offering smaller companies their global marketing expertise and brand recognition. Network companies are also finding that supply chain innovations that occur in clusters would probably not develop among companies cooperating over greater distances. For example, networking occurs during meetings of the cluster. The networking has led to a spirit of cooperation among competitors where one competitor often gives work to another that more closely can meet the specific needs of the customer. Networking has also led to the sharing of business practices such as lean manufacturing techniques. Industrial clustering in Central Massachusetts is a growing trend, which has benefited many small manufacturers. The region's great concentration of complimentary and competitor firms has led to an unprecedented level of cooperation where all have come out winners.

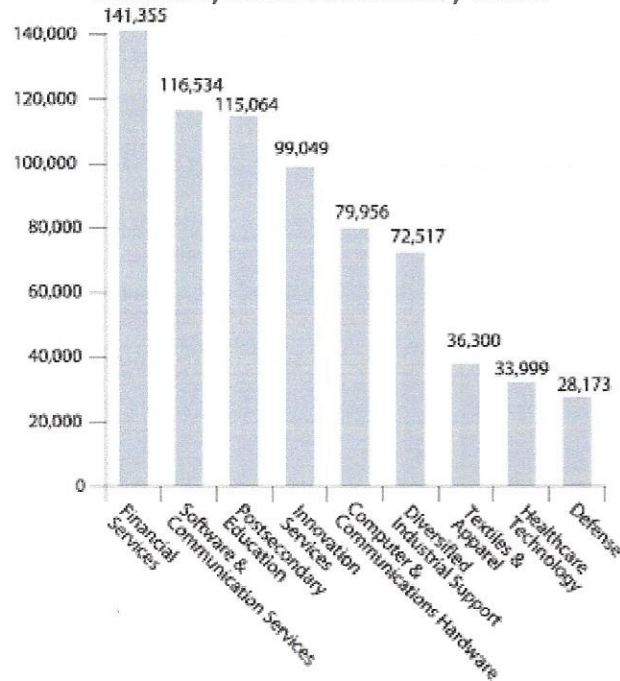
Industry Clusters

Job growth in key industry clusters surpasses state growth rate, although state's job growth lags average growth rate among LTS

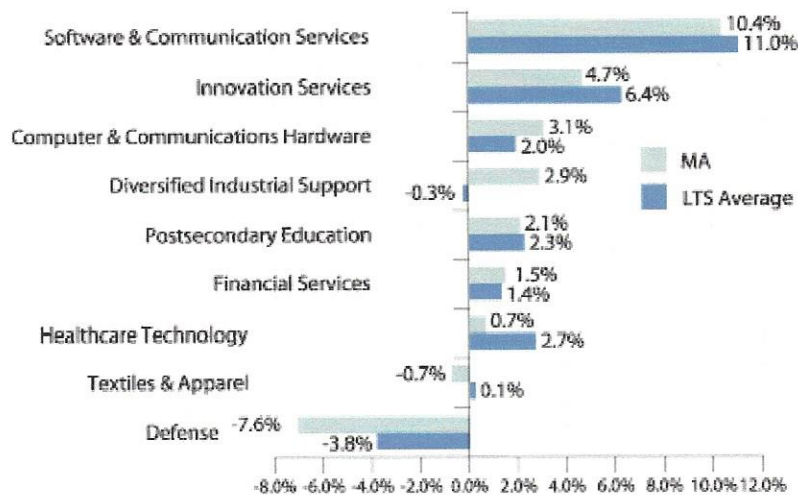
Net employment change, nine key industry clusters, Massachusetts, 1999-



Total employment, nine key industry clusters, Massachusetts, 2000



Percent change in cluster employment for Massachusetts and LTS average, 1999-2000



Source of all data for this indicator: Collaborative Economics, Regional Financial Associates

Why is it significant?

The nine key industry clusters comprise 25% of all non-government jobs in Massachusetts. Each cluster is more highly concentrated within the Massachusetts economy than similar clusters on average elsewhere in the U.S. Such high concentration is a reflection of current or past competitive advantage that helped the cluster grow in Massachusetts.

How does Massachusetts perform?

Total employment in the nine key industry clusters grew by 3.1% from 1999 to 2000, to just over 722,900 people. This increase compares to a 2.8% increase in total jobs statewide. During the previous year, the nine key clusters grew by 1.2%, and total jobs in the state increased 1.9%. Financial Services is the largest employer among the nine key industry clusters in 2000 with 141,355 people, while Defense remains the smallest at about 28,000.

Overall, the knowledge-intensive services clusters continued to add jobs, but at a slower rate compared to the LTS average from 1999 to 2000. The Massachusetts Software & Communications Services cluster registered the largest increase in jobs over 1999 (10,991 new jobs, a 10.4% increase), second only to California (14.6%) among the LTS in terms of job growth, and outpacing the U.S. (5.4%) in this cluster. For the first time in several years, job growth in the state's Computers & Communications Hardware cluster from 1999 to 2000 not only grew 3.1%, but outpaced LTS growth (2.0%).

Massachusetts Postsecondary Education and Healthcare Technology grew, but not as rapidly as similar clusters in the LTS from 1999 to 2000. The state's Computers & Communications Hardware (3.1%), Diversified Industrial Support (2.9%), and Financial Services (1.5%) were the only key industry clusters that experienced a higher percent growth rate than the LTS average in these clusters (2.0%, -0.3%, and 1.4%, respectively).

What does this trend mean for Massachusetts?

For the first time in several years, clusters strongly associated with manufacturing and the production of durable goods—Computers & Communications Hardware and Diversified Industrial Support—experienced an increase in employment. Within the state, job creation continues to move towards the service-related clusters, such as Software & Communications Services and Financial Services; these two are among Massachusetts top employers and pay

significantly higher than average wages in the state. Only two Massachusetts clusters, Defense and Textiles & Apparel, experienced a decrease in employment in 2000. Most of the state's key industry cluster growth rates have closed in on the LTS average growth rates differential from 1999 to 2000. The issue is whether these gains in the key industry clusters can be maintained, considering the economic slowdown that began in late 2000 and continues throughout 2001. The high technology sectors' growth has slowed, particularly in telecommunications-related products, and this has already led to job losses in related industries. With the continuous changes in the marketplace, it is important to be aware of the needs of these and other emerging clusters to ensure that Massachusetts does not lose its competitive strengths in the Innovation Economy.

The Networks.....

The purpose of the MAC networks program is three-fold:

- 1. To bring people together to solve mutual problems**
- 2. To provide knowledge of resources within the community and in other companies and to allow the formation of mentoring relationships**
- 3. To organize a collective voice for the manufacturing community**

The Future.....

In a cluster, large corporations can offer smaller companies their global marketing and distribution expertise and brand recognition. In return, large corporations can learn and emulate some of the biggest advances that are coming from small entrepreneurs. In order for the community". By community, it is meant as companies, which are part of an extended business family that pools the resources and benefits of their shared location.

Companies are also finding that supply chain innovations that occur in clusters would probably not develop among companies cooperating over greater distances. For example, networking occurs during meetings of the cluster. The networking has led to a spirit of cooperation among competitors where one competitor often gives work to another that more closely can meet the specific needs of the customer. Networking has also led to sharing of business practices.

Industrial clusters are a growing trend, which has benefited many SMEs (Small to Medium-Sized businesses). The close proximity to a large OEM and the concentration of complimentary and competitor firms has led to an unprecedented of cooperation where all have come out winners. Clusters have not gone unnoticed among foreign firms and many are looking at clusters when concerning their relocation strategies.

The MAC has developed three unique clusters in Central Massachusetts and is working towards the development of additional clusters in Central and Western

Massachusetts over the next year. The networks will work with industry clusters to make them more competitive and economically viable in this technologic age.

Summary

California is home to the world's largest movie clusters. It grew out of the need to extend beyond New York's confined environment. The opportunities that lay ahead were carefully planned and exploited. For Western Massachusetts to learn from this example it will have to discover a niche that can be marketed as truly worthy of attracting businesses away from established clusters. This will require a top-down approach from government bodies to ensure that a successful cluster fits with the New England lifestyle. Current opportunities exist within factory towns that have available old mill buildings and infrastructure. Unfortunately the establishment of a film cluster will require a huge one-time investment by the government to convince others to invest their capital here. In the example of Miami, many different film clusters have developed from the branding of the city. There wasn't a general idea of Miami's film culture until the television program Miami Vice placed the city on the world map.

Both Massachusetts and Miami must work hard to integrate the potential development of film clusters by working hard to secure tax breaks to lure companies away from Toronto. The film cluster there is rapidly becoming established, especially in this depressed economic environment. This will prove to be a stiff competitor, but it is not too late.

Cutting the main costs of taxes, accommodation/living expenses while raising the profile of these regions is the first hurdle to be cleared. Only when this is done will a successful clustering strategy grow.

Recommendations

- 1) Aggressively market Western Massachusetts with a New England/quality brand
- 2) Differentiate this brand from the rest of North America
- 3) Control the target market by pursuing large corporations that will look for a monopoly in the region.
- 4) Manage this opportunity with flexible government economic planning tools and techniques.
- 5) Investigate the current supply chain for the movie industry and modify it to suit the needs of future clients
- 6) Maximise the effect of current Film Festivals by attracting a movie star who has some affiliation with the region.
- 7) Get companies in the area to buy-in and sponsor this new event
- 8) Use the new sponsorship revenue to raise the profile of Western Massachusetts and secure the brand.
- 9) Ensure that strict controls are placed on the distribution channels. The aim is to protect the smaller companies while establishing a secure environment for larger companies to want to stay here.
- 10) Apply Porter's Five Forces with a lot of flexibility. The new cluster will take a long time to grow and therefore will have to be focused on sustainability.

Appendix

1997 Economic Census: NAICS 512110 Motion picture and video production

Geographic Distribution -- Motion picture and video production

Data for the Information sector are published for the U.S., states, metropolitan areas, counties, and places.

For descriptions of column headings and rows (industries), click on the appropriate underlined element in the table.

State	Estab- lish- ments	Sales (\$1,000)	Sales % of U.S.	Annual payroll (\$1,000)	Paid employees
United States	8,777	20,152,091	100.00	4,944,605	83,558
California	3,321	14,256,232	70.74	3,408,881	49,762
New York	1,232	1,960,294	9.73	442,693	7,372
Illinois	348	619,461	3.07	194,079	2,169
Florida	405	385,751	1.91	91,049	2,428
Texas	305	359,403	1.78	115,174	2,996
New Jersey	214	263,584	1.31	74,140	1,639
Ohio	129	230,315	1.14	76,383	2,638
Pennsylvania	169	217,206	1.08	55,741	1,428
Georgia	164	166,450	0.83	30,257	653
Virginia	151	143,193	0.71	42,473	1,023
Massachusetts	180	129,569	0.64	35,935	1,208
Michigan	176	126,701	0.63	26,538	768
Tennessee	109	111,404	0.55	33,695	1,055
Colorado	158	106,435	0.53	18,594	563
Washington	141	89,798	0.45	31,456	634
Utah	68	89,098	0.44	12,416	396
Minnesota	122	88,362	0.44	23,007	577
North Carolina	109	83,977	0.42	15,779	502
District of Columbia	77	82,383	0.41	29,221	497
Maryland	150	76,353	0.38	20,732	498
Connecticut	108	70,766	0.35	23,830	351
Arizona	99	67,956	0.34	13,911	358
Oregon	74	48,704	0.24	20,754	570

Missouri	78	41,709	0.21	12,874	432
Wisconsin	80	40,652	0.20	10,860	402
Nevada	48	31,789	0.16	10,676	285
State	Estab- lish- ments	Sales (\$1,000)	Sales % of U.S.	Annual payroll (\$1,000)	Paid employees
Indiana	64	31,106	0.15	9,404	268
Louisiana	44	31,092	0.15	5,832	230
Hawaii	47	25,694	0.13	8,469	205
South Carolina	31	20,026	0.10	3,820	188
Oklahoma	31	15,186	0.08	3,497	167
Alabama	34	13,759	0.07	4,227	154
Arkansas	25	13,480	0.07	3,561	132
New Mexico	32	12,727	0.06	3,621	125
Iowa	23	12,564	0.06	4,600	126
Montana	11	10,463	0.05	3,285	87
Kansas	26	9,499	0.05	2,282	83
Maine	20	8,267	0.04	1,675	50
Vermont	21	6,898	0.03	2,439	89
Nebraska	13	4,405	0.02	794	38
South Dakota	11	4,057	0.02	905	40
Alaska	12	3,855	0.02	815	30
Delaware	18	3,206	0.02	819	28
Mississippi	8	2,822	0.01	803	29
West Virginia	13	2,153	0.01	618	27
North Dakota	4	316		101	10
All other states, including those below	74	32,971	0.16	11,890	248
Idaho	9	D		D	(20-99)
Kentucky	22	D		D	(20-99)
New Hampshire	21	D		D	(20-99)
Rhode Island	13	D		D	(20-99)
Wyoming	9	D		D	(20-99)

D = Withheld to avoid disclosure; N = Not available

NAICS Hierarchy

[Introductory text](#) includes scope and methodology. For descriptions of column headings and rows (industries), click on the appropriate underlined element in the table.





Industry Detail	NAICS code	NAICS Title (and link to definition)	Estab- lish- ments	Sales (\$1,000)	Annual payroll (\$1,000)	Paid employees
	51	Information	114,475	623,213,854	129,481,577	3,066,167
	512	Motion picture & sound recording industries	22,204	55,925,533	9,392,048	275,981
	5121	Motion picture & video industries	19,269	44,785,652	8,280,395	254,467
	51211	Motion picture & video production	8,777	20,152,091	4,944,605	83,558
	512110	Motion picture & video production	8,777	20,152,091	4,944,605	83,558
	5121101	Motion picture production (except for television)	4,733	10,040,215	2,447,848	49,890
	5121102	Motion picture & video production for television	4,044	10,111,876	2,496,757	33,668

Table includes only establishments with payroll.

Index entry	NAICS Code	U.S. NAICS Title
Film actors, independent	711510	Independent Artists, Writers, and Performers
Film archives	514120	Libraries and Archives
Film badge testing (i.e., radiation testing) laboratories or services	541380	Testing Laboratories
Film developing equipment manufacturing	333315	Photographic and Photocopying Equipment Manufacturing
Film developing equipment wholesaling	421410	Photographic Equipment and Supplies Wholesalers
Film distribution agencies	512120	Motion Picture and Video Distribution
Film distribution, motion picture and video	512120	Motion Picture and Video Distribution
Film festivals exhibitors	512131	Motion Picture Theaters (except Drive-Ins)
Film libraries, commercial distribution	512120	Motion Picture and Video Distribution
Film libraries, motion picture or video, stock footage	512199	Other Motion Picture and Video Industries
Film or tape closed captioning	512191	Teleproduction and Other Postproduction Services
Film or video transfer services	512191	Teleproduction and Other Postproduction Services
Film processing laboratories, motion picture	512199	Other Motion Picture and Video Industries
Film producers, independent	711510	Independent Artists, Writers, and Performers
Film studios producing films	512110	Motion Picture and Video Production
Film, photographic, wholesaling	421410	Photographic Equipment and Supplies Wholesalers
Film, plastics (except packaging), manufacturing	326113	Unsupported Plastics Film and Sheet (except Packaging) Manufacturing
Film, plastics, packaging, manufacturing	326112	Unsupported Plastics Packaging Film and Sheet Manufacturing
Film, sensitized (e.g., camera, motion picture, X-ray), manufacturing	325992	Photographic Film, Paper, Plate, and Chemical Manufacturing
Films, motion picture production	512110	Motion Picture and Video Production
Films, motion picture production and distribution	512110	Motion Picture and Video Production

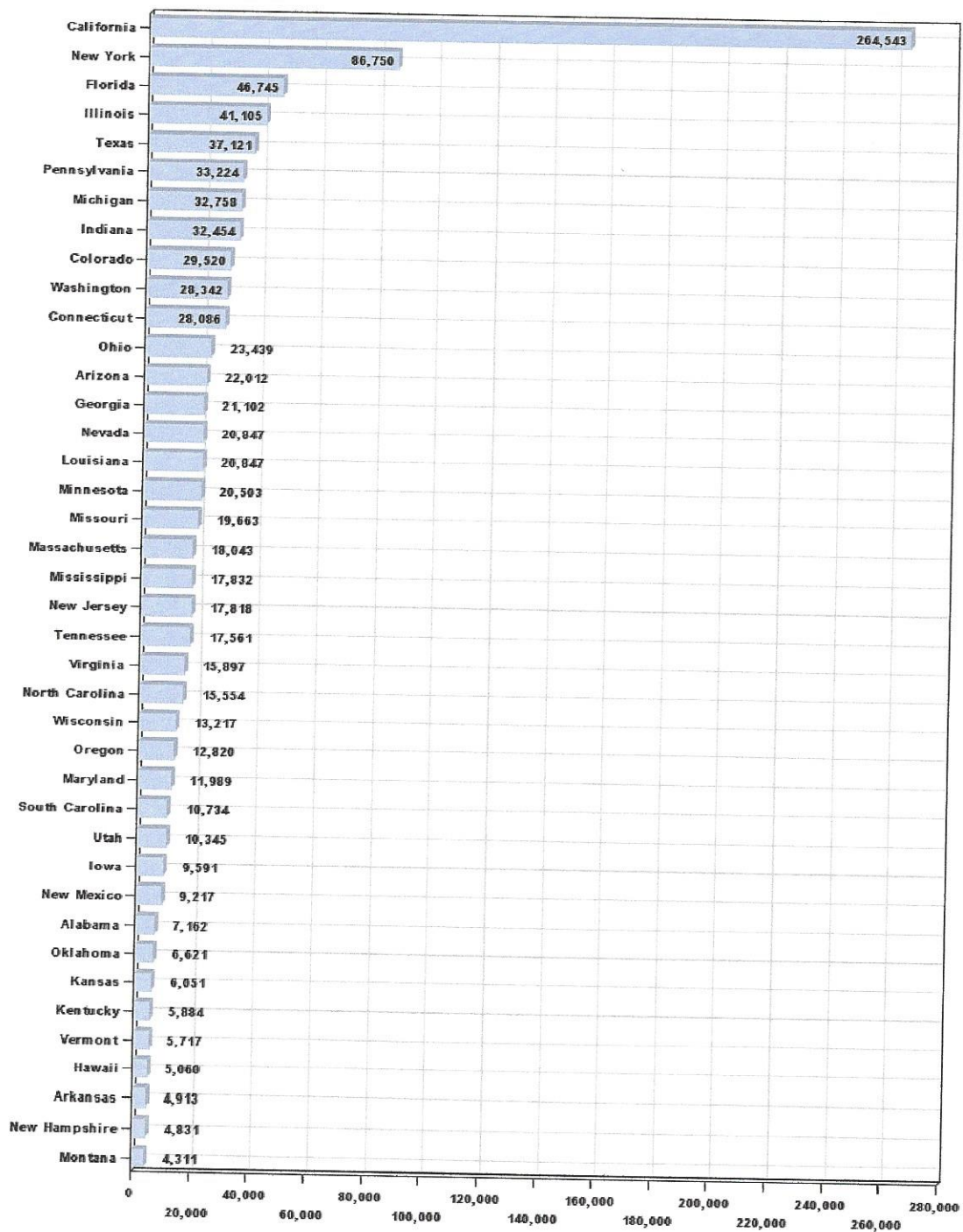
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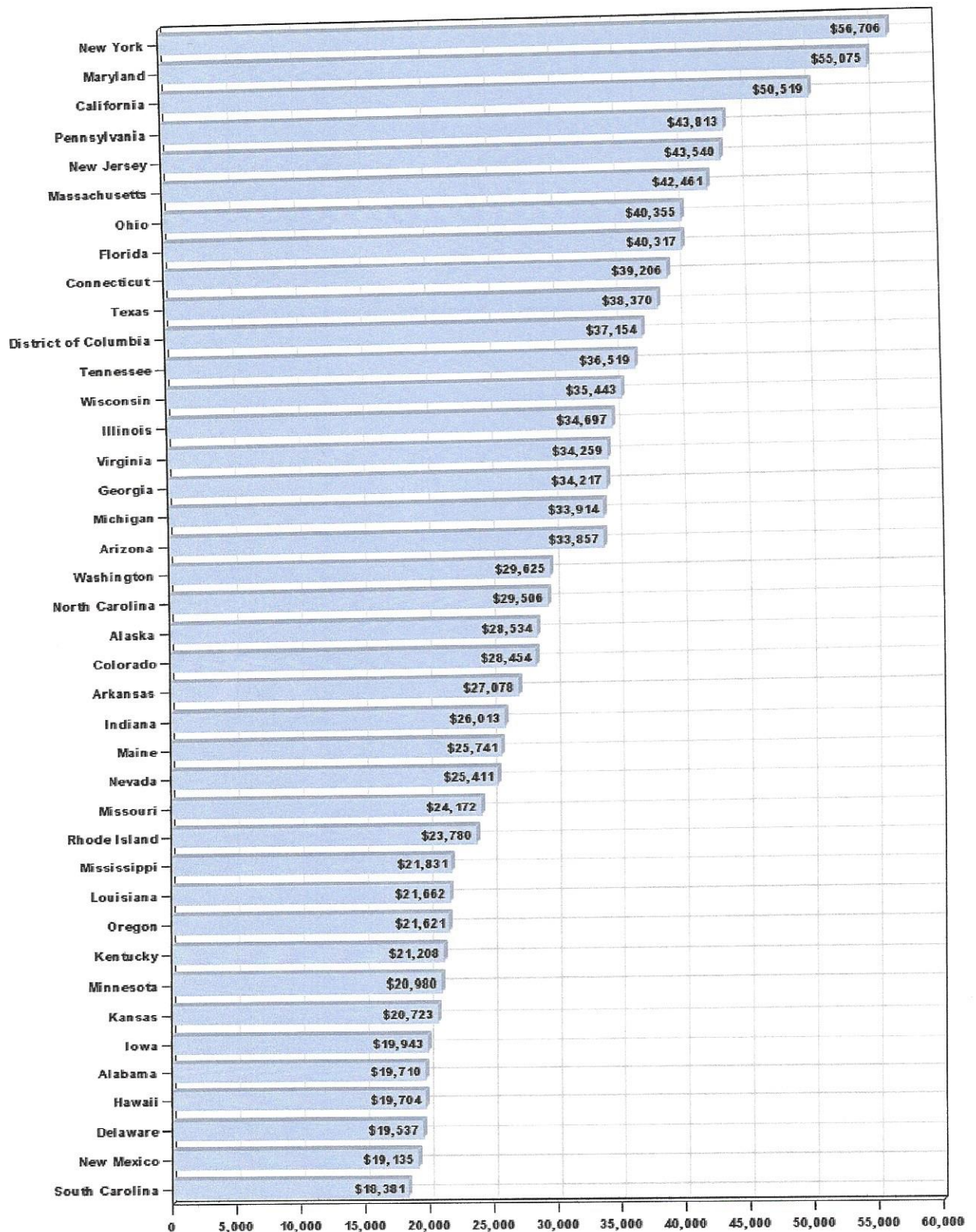
Entertainment Cluster
Top 20 States by Employment, 2000

#	State	2000 Total Employment	2000 Share of National Employment	CAGR of Employment 1990-2000	2000 Employment Location Quotient	2000 Average Wages	CAGR of Average Wages 1990-2000
1	California	264,543	25.0	2.19	2.22	\$50,519	4.06
2	New York	86,750	8.2	1.73	1.27	\$56,706	6.84
3	Florida	46,745	4.4	8.19	0.81	\$40,317	7.19
4	Illinois	41,105	3.9	2.55	0.81	\$34,697	4.15
5	Texas	37,121	3.5	6.99	0.50	\$38,370	6.01
6	Pennsylvania	33,224	3.1	5.95	0.70	\$43,813	6.78
7	Michigan	32,758	3.1	11.72	0.87	\$33,914	4.00
8	Indiana	32,454	3.1	10.77	1.32	\$26,013	4.13
9	Colorado	29,520	2.8	7.29	1.66	\$28,454	9.37
10	Washington	28,342	2.7	8.74	1.35	\$29,625	6.79
11	Connecticut	28,086	2.7	18.02	1.96	\$39,206	4.90
12	Ohio	23,439	2.2	4.96	0.51	\$40,355	5.64
13	Arizona	22,012	2.1	12.79	1.24	\$33,857	12.52
14	Georgia	21,102	2.0	8.52	0.65	\$34,217	6.82
15	Louisiana	20,847	2.0	21.18	1.41	\$21,662	9.24
16	Nevada	20,847	2.0	-2.44	2.49	\$25,411	3.81
17	Minnesota	20,503	1.9	7.03	0.92	\$20,980	0.50
18	Missouri	19,663	1.9	9.91	0.88	\$24,172	-2.81
19	Massachusetts	18,043	1.7	2.77	0.63	\$42,461	10.13
20	Mississippi	17,832	1.7	19.85	2.01	\$21,831	9.51

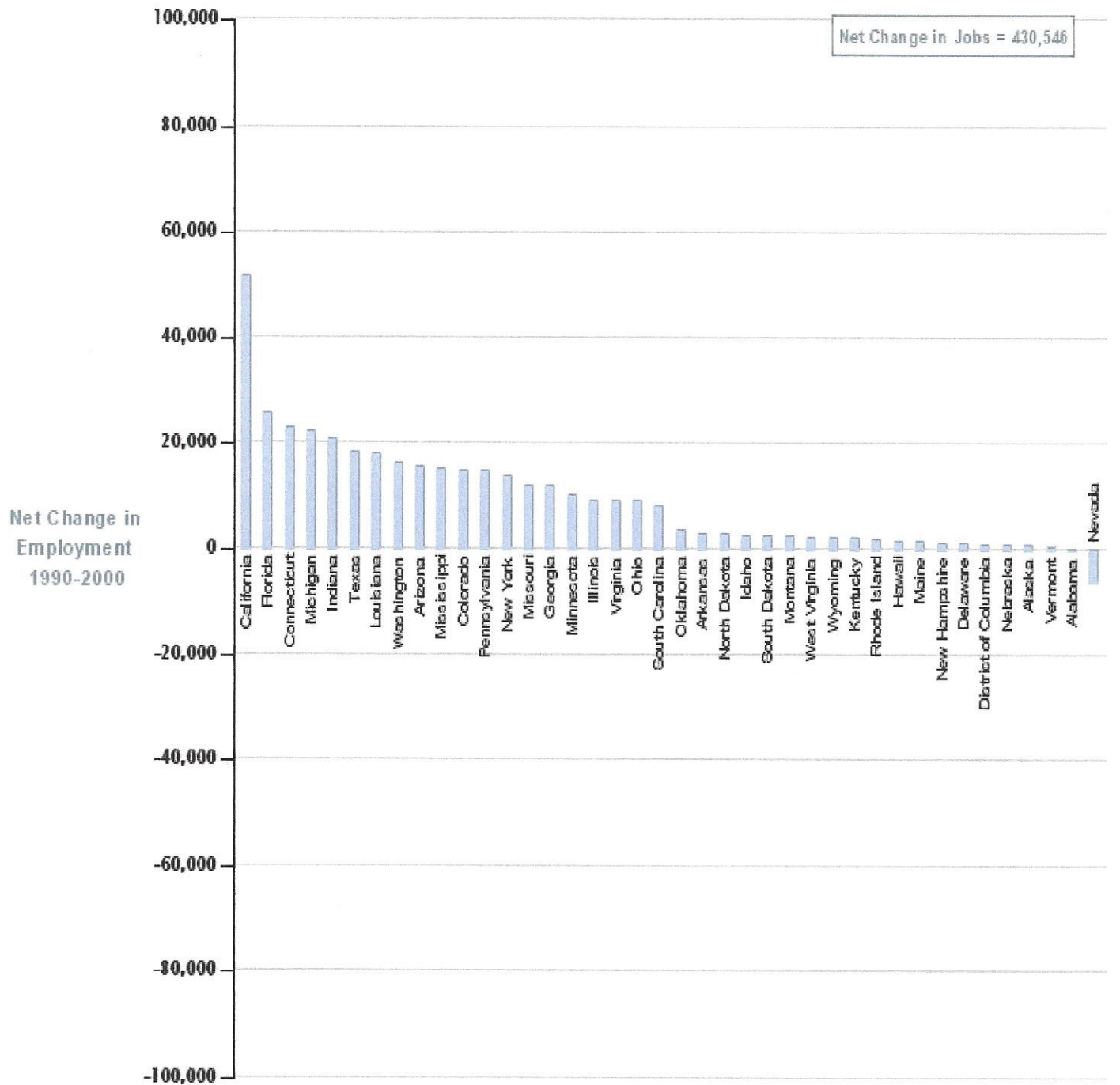
Entertainment Cluster **Cluster Employment by State, 2000**



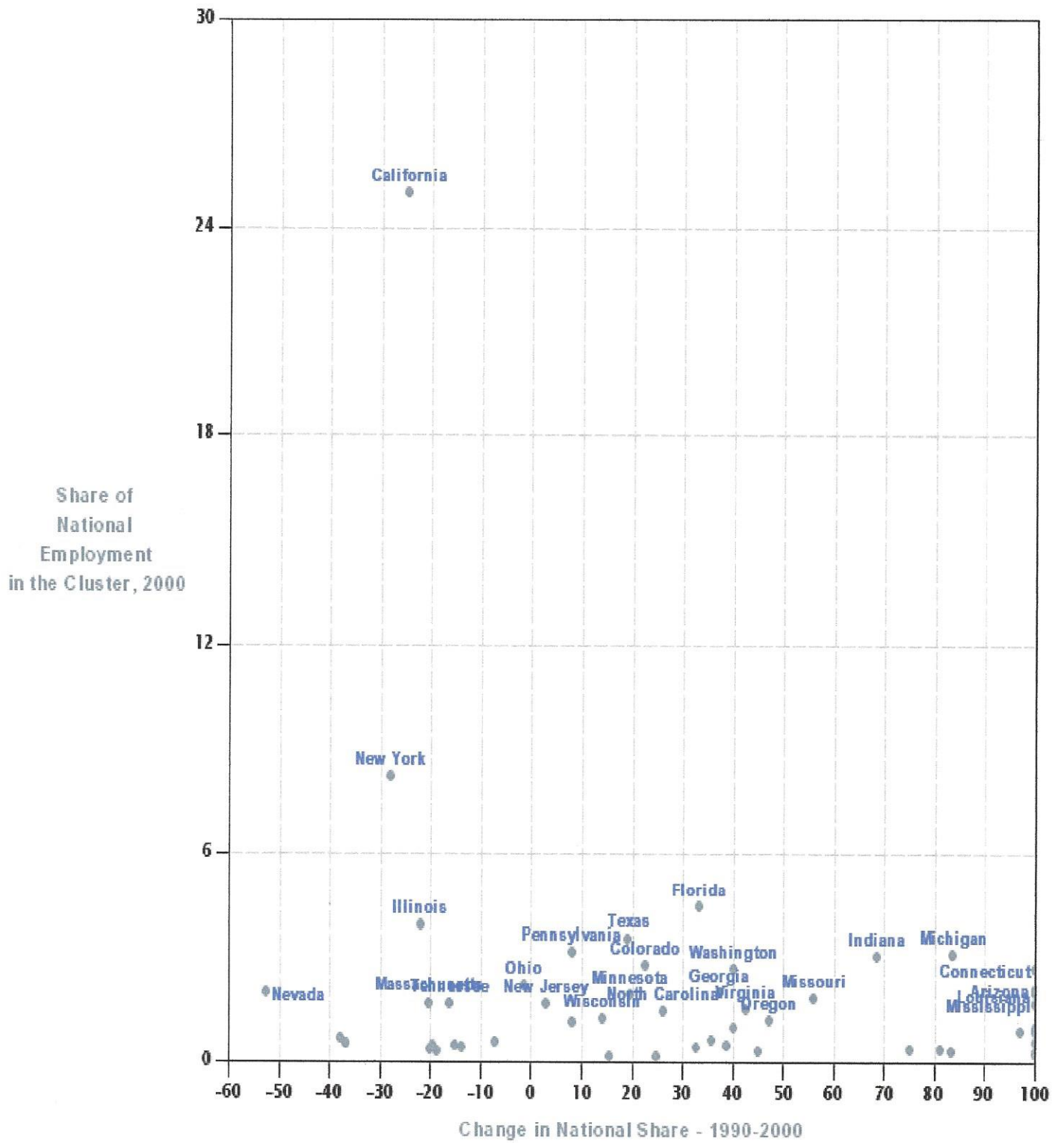
Entertainment Cluster Cluster Wages by State, 2000



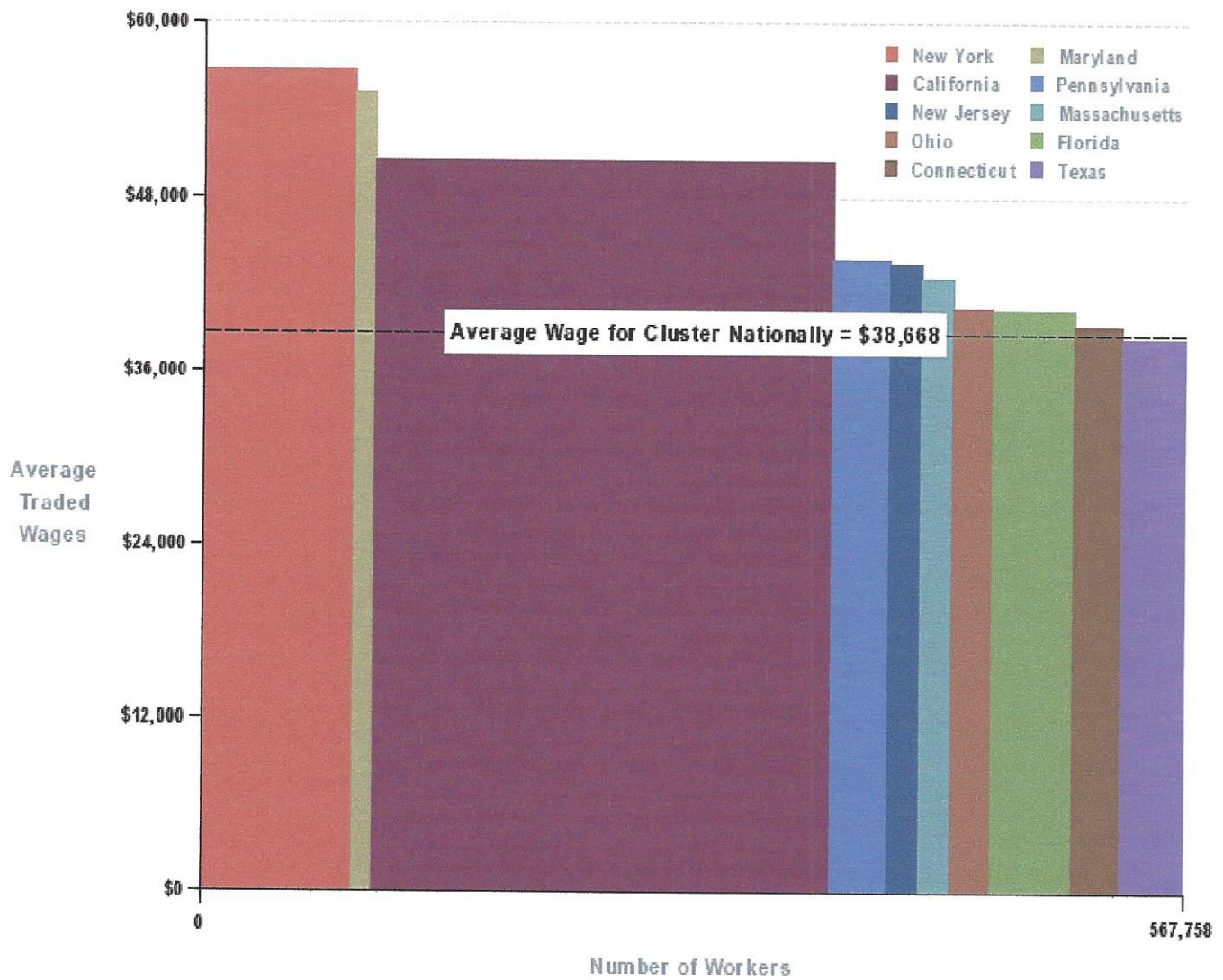
Entertainment Cluster Cluster Job Creation by State, 2000



Entertainment Cluster **Share of National Cluster Employment by State**



Entertainment Cluster Cluster Employment in High Wage States

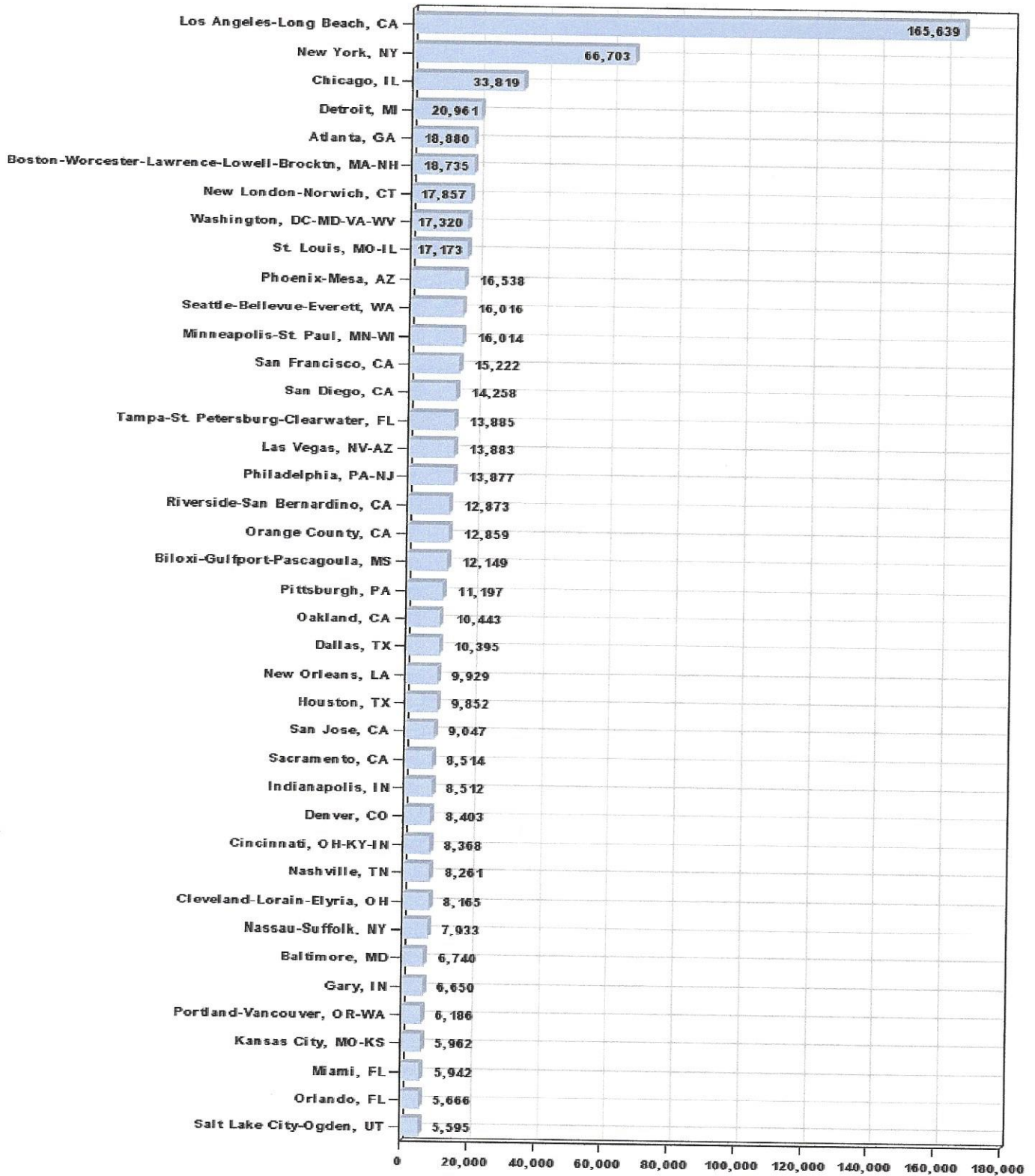


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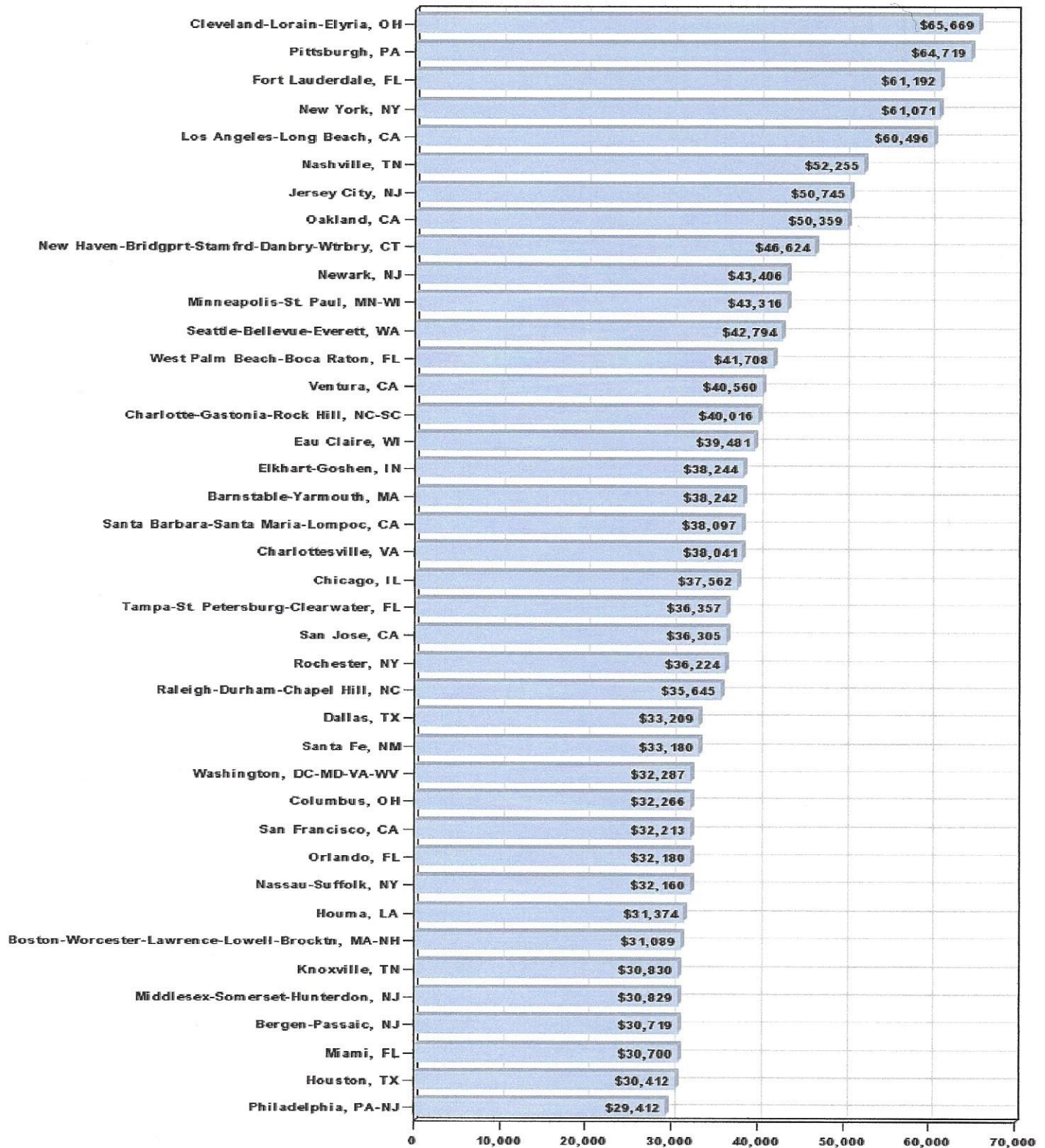
Entertainment Cluster
Top 20 Metropolitan Areas by Employment, 2000

#	Metropolitan Area	2000 Total Employment	2000 Share of National Employment	CAGR of Employment 1990-2000	2000 Employment Location Quotient	2000 Average Wages	CAGR of Average Wages 1990-2000
1	Los Angeles-Long Beach, CA	165,639	15.7	0.71	4.63	\$60,496	4.71
2	New York, NY	66,703	6.3	1.95	1.90	\$61,071	6.68
3	Chicago, IL	33,819	3.2	1.58	0.92	\$37,562	6.27
4	Detroit, MI	20,961	2.0	12.58	1.13	\$27,508	3.54
5	Atlanta, GA	18,880	1.8	8.26	0.96	\$27,383	2.55
6	Boston-Worcester-Lawrence-Lowell-Brocktn, MA-NH	18,735	1.8	3.32	0.67	\$31,089	6.85
7	New London-Norwich, CT	17,857	1.7	49.09	18.22	\$10,166	-2.61
8	Washington, DC-MD-VA-WV	17,320	1.6	6.20	0.84	\$32,287	4.88
9	St. Louis, MO-IL	17,173	1.6	16.74	1.54	\$29,093	10.28
10	Phoenix-Mesa, AZ	16,538	1.6	14.54	1.29	\$20,101	7.41
11	Seattle-Bellevue-Everett, WA	16,016	1.5	8.26	1.38	\$42,794	7.97
12	Minneapolis-St. Paul, MN-WI	16,014	1.5	6.94	1.06	\$43,316	13.88
13	San Francisco, CA	15,222	1.4	5.49	1.59	\$32,213	2.27
14	San Diego, CA	14,258	1.3	7.53	1.46	\$26,923	3.92
15	Tampa-St. Petersburg-Clearwater, FL	13,885	1.3	12.51	1.45	\$36,357	13.01
16	Las Vegas, NV-AZ	13,883	1.3	-1.84	2.20	\$24,577	3.46
17	Philadelphia, PA-NJ	13,877	1.3	4.44	0.68	\$29,412	4.09
18	Riverside-San Bernardino, CA	12,873	1.2	10.85	1.62	\$19,363	9.81
19	Orange County, CA	12,859	1.2	1.95	1.01	\$28,402	5.47
20	Biloxi-Gulfport-Pascagoula, MS	12,149	1.1	50.19	9.89	\$22,578	12.55

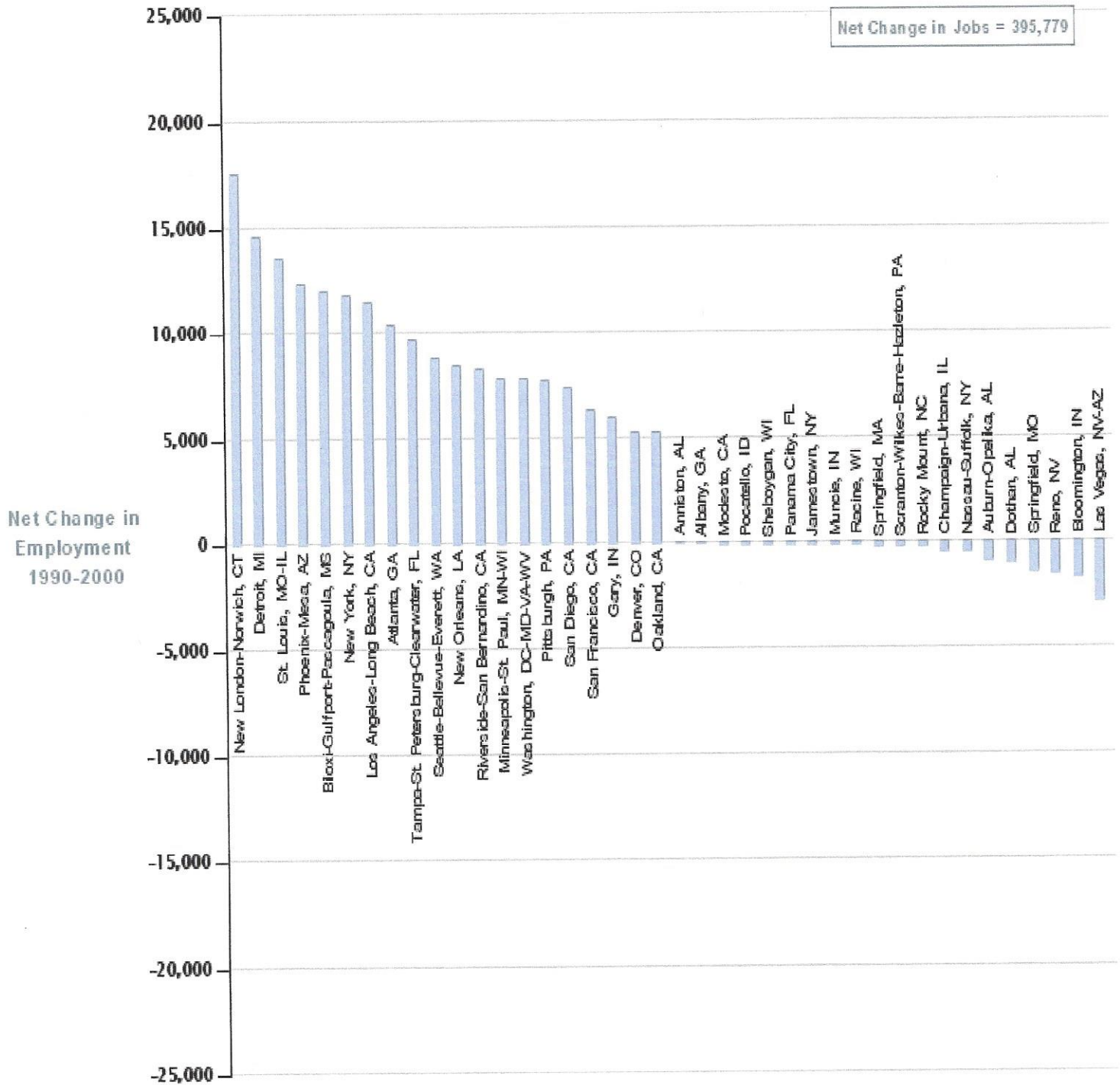
Entertainment Cluster **Cluster Employment by Metropolitan Area, 2000**

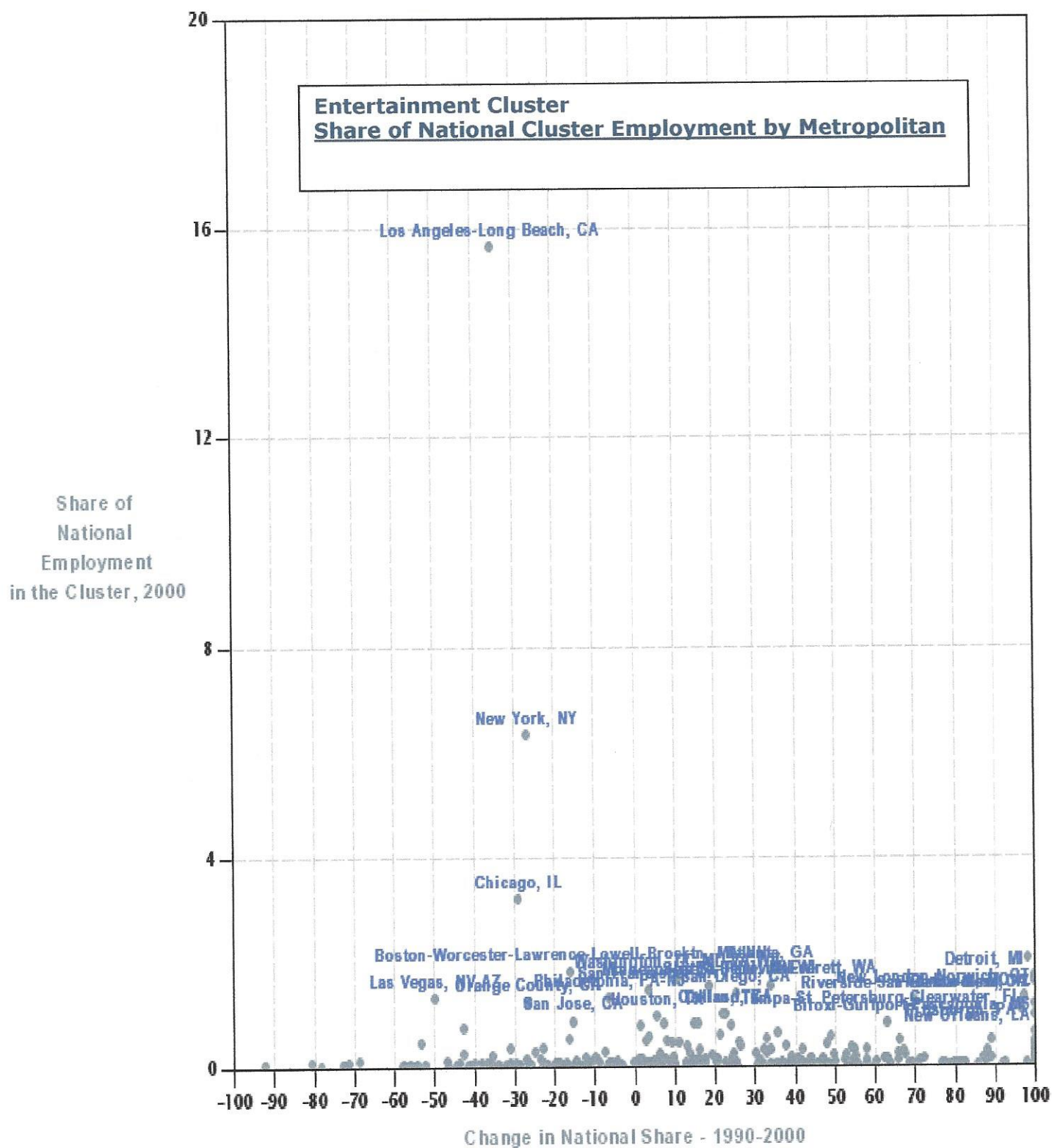


Entertainment Cluster Cluster Wages by Metropolitan Area, 2000

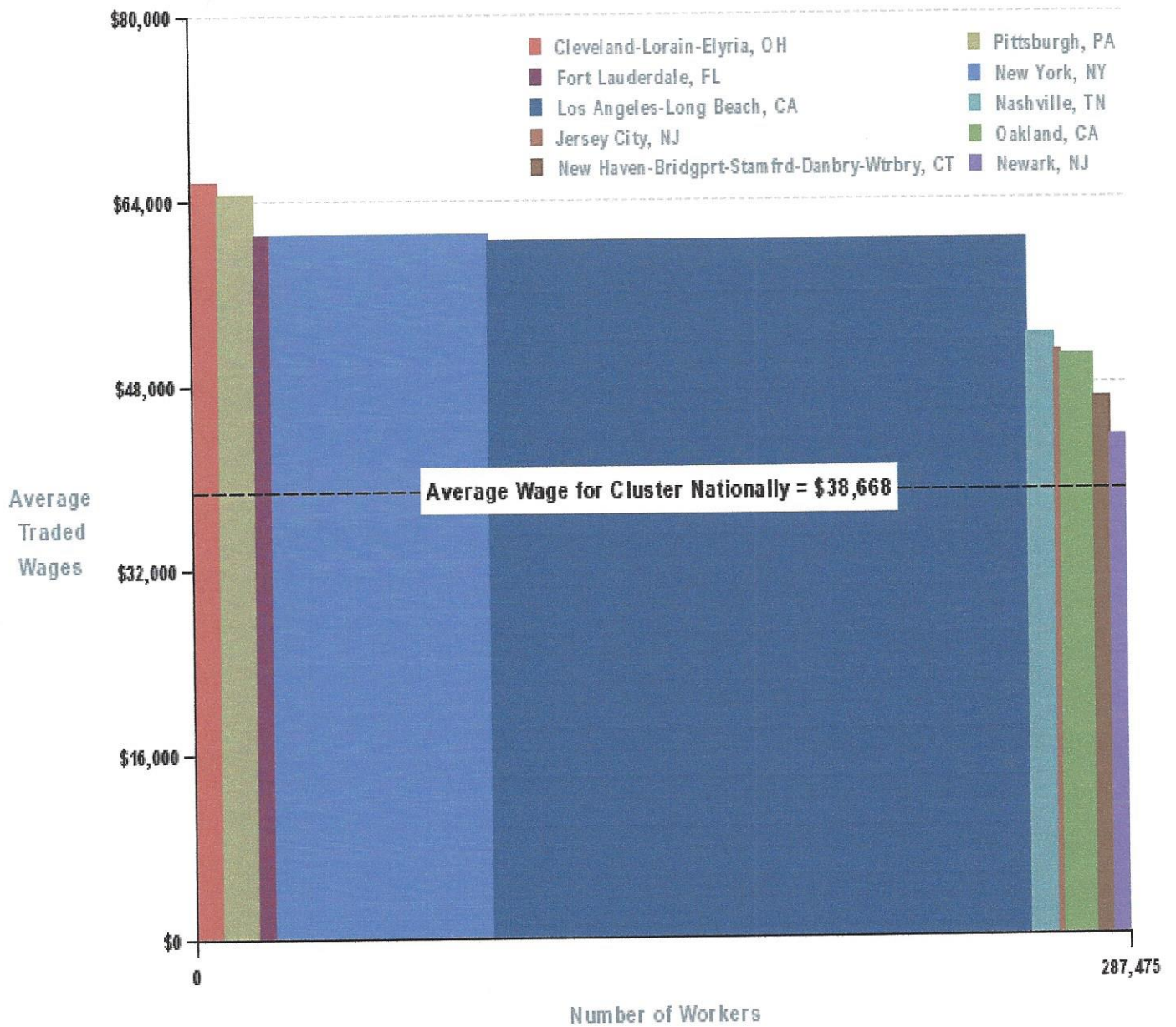


Entertainment Cluster Cluster Job Creation by Metropolitan Area, 2000

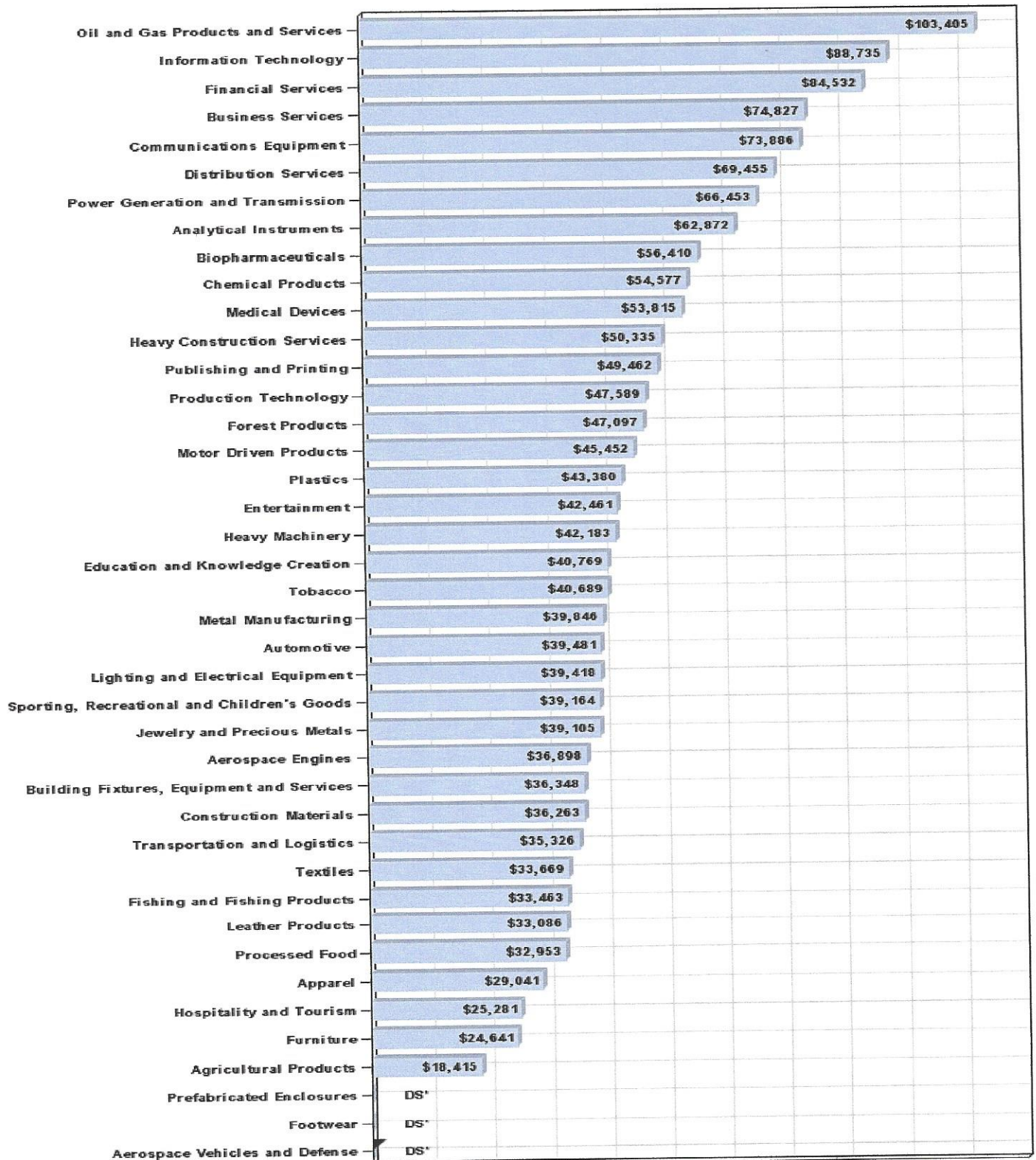




Entertainment Cluster **Cluster Employment in High Wage Metropolitan Areas**



State of Massachusetts Wages by Traded Cluster, 2000



State of Massachusetts
Overall Composition of Employment and Wages, 2000

Economic Performance

- Employment
 - Total 2000 private employment in Massachusetts was 3,087,044, which was 2.71% of national employment.
- Employment Growth
 - Employment growth per year from 1990-2000 in Massachusetts was 1.08% - vs- 2.01% for the US.
- Average Wages
 - Massachusetts average wages in 2000 were \$42,579 - vs- \$34,011 for the US, or 25.19% above the national average.
- Average Wage Growth
 - Average wage growth per year in Massachusetts was 5.56% -vs- 4.21% for the US.

Innovation Output

- Patents
 - There were 11.45 patents per 10,000 employees in Massachusetts -vs- 7.53 for the US.
- Patent Growth
 - Patenting growth per year from 1990-2000 in Massachusetts was 6.06% -vs- 6.17% for the US.
- Establishment Growth
 - Number of establishments in traded industries in Massachusetts grew 1.08% per year from 1990-2000 -vs- 1.36% per year for the US.

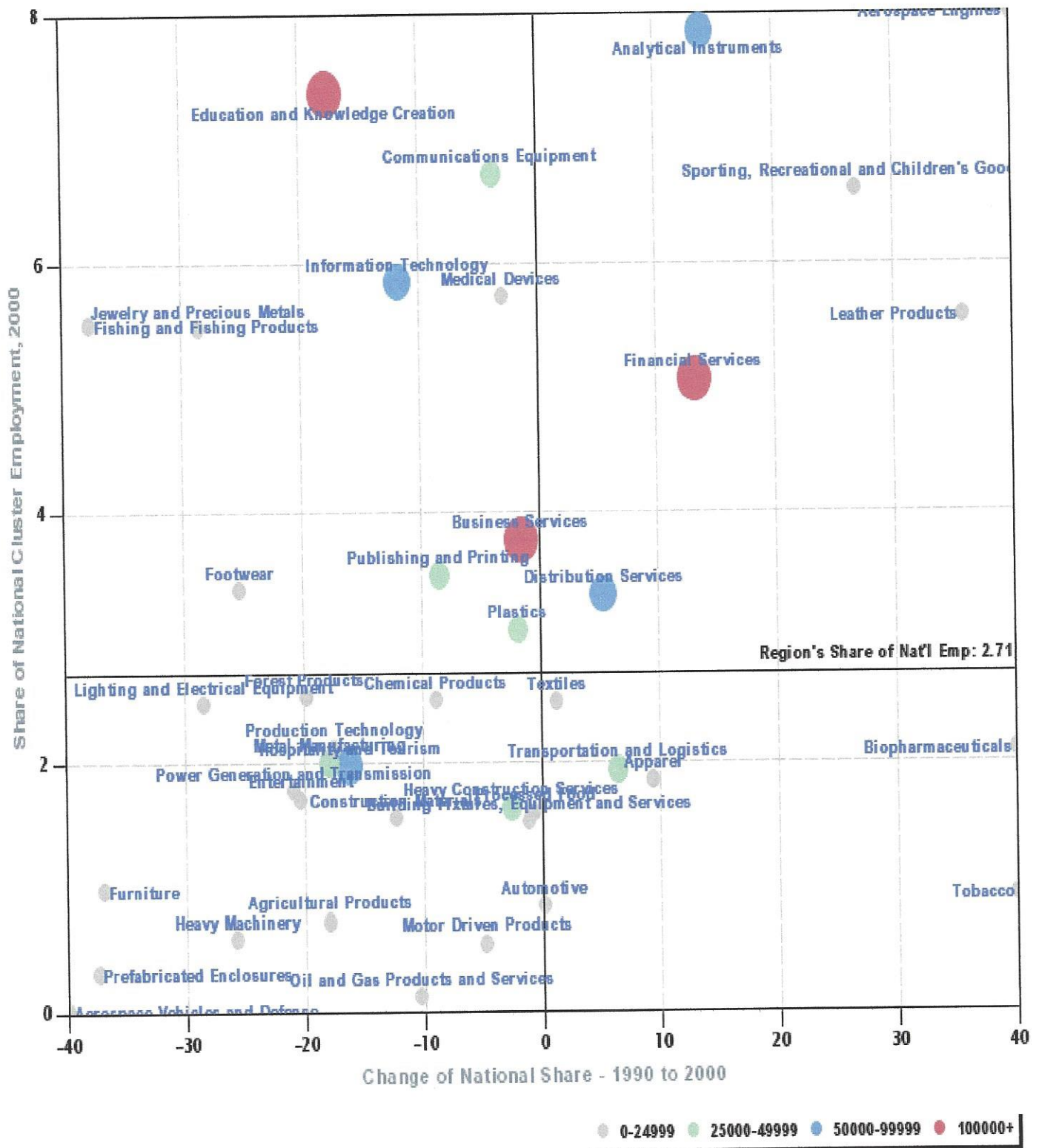
Traded Clusters Total Employment: 1,119,046 Average Wages: \$59,363 Share of Region's Employment: 37.4%	Natural Resource Total Employment: 6,283 Average Wages: \$36,903 Share of Region's Employment: 0.2%
Local Clusters Total Employment: 1,866,915 Average Wages: \$31,248 Share of Region's Employment: 62.4%	

**Above: State of Massachusetts
Economic Performance Indicators, 2000**

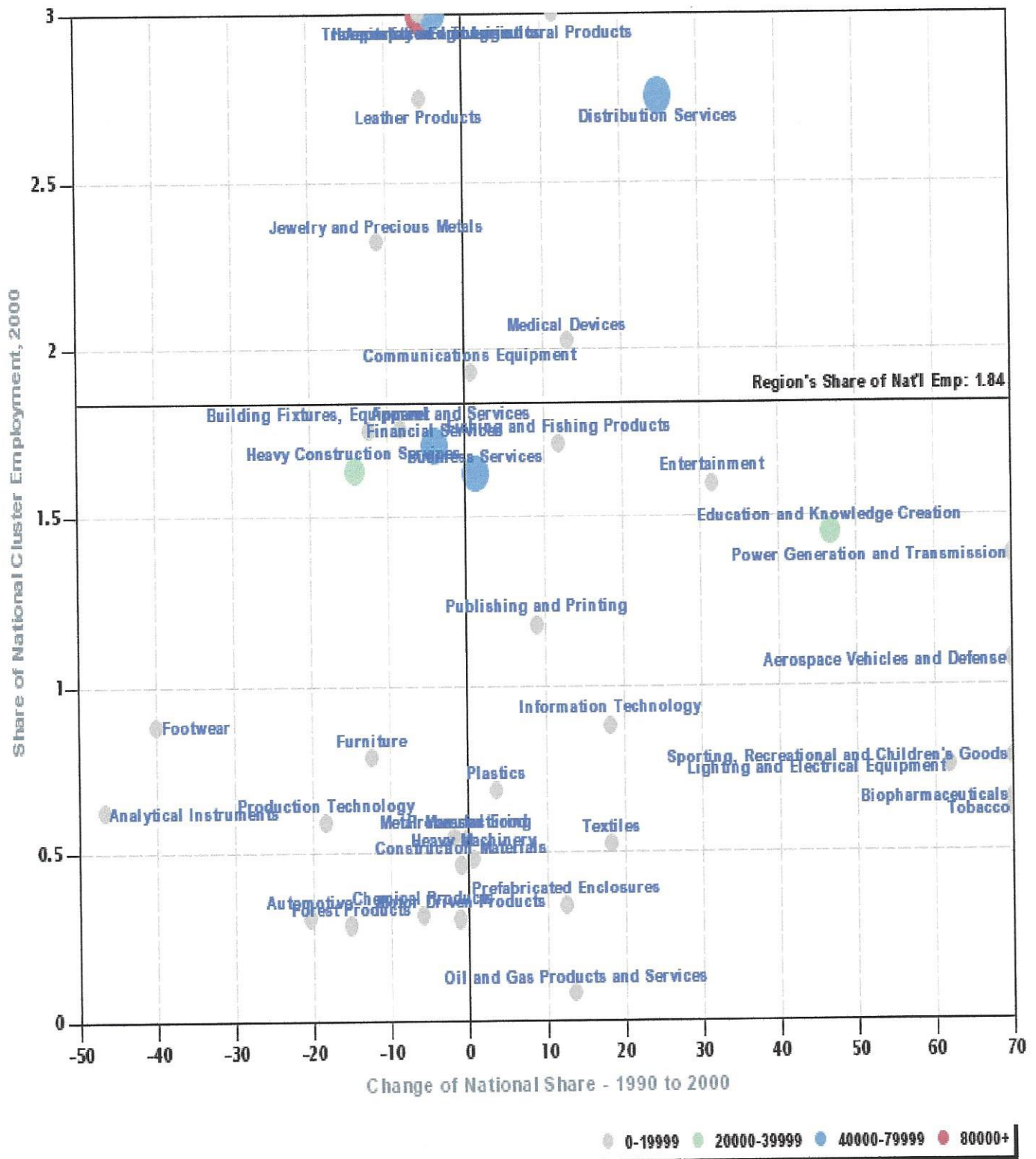
**Miami-Fort Lauderdale, FL Economic Area
Overall Composition of Employment and Wages, 2000**

Traded Clusters Total Employment: 548,678 Average Wages: \$40,695 Share of Region's Employment: 26.5%	Natural Resource Total Employment: 2,014 Average Wages: \$40,148 Share of Region's Employment: 0.1%
Local Clusters Total Employment: 1,517,790 Average Wages: \$27,060 Share of Region's Employment: 73.4%	

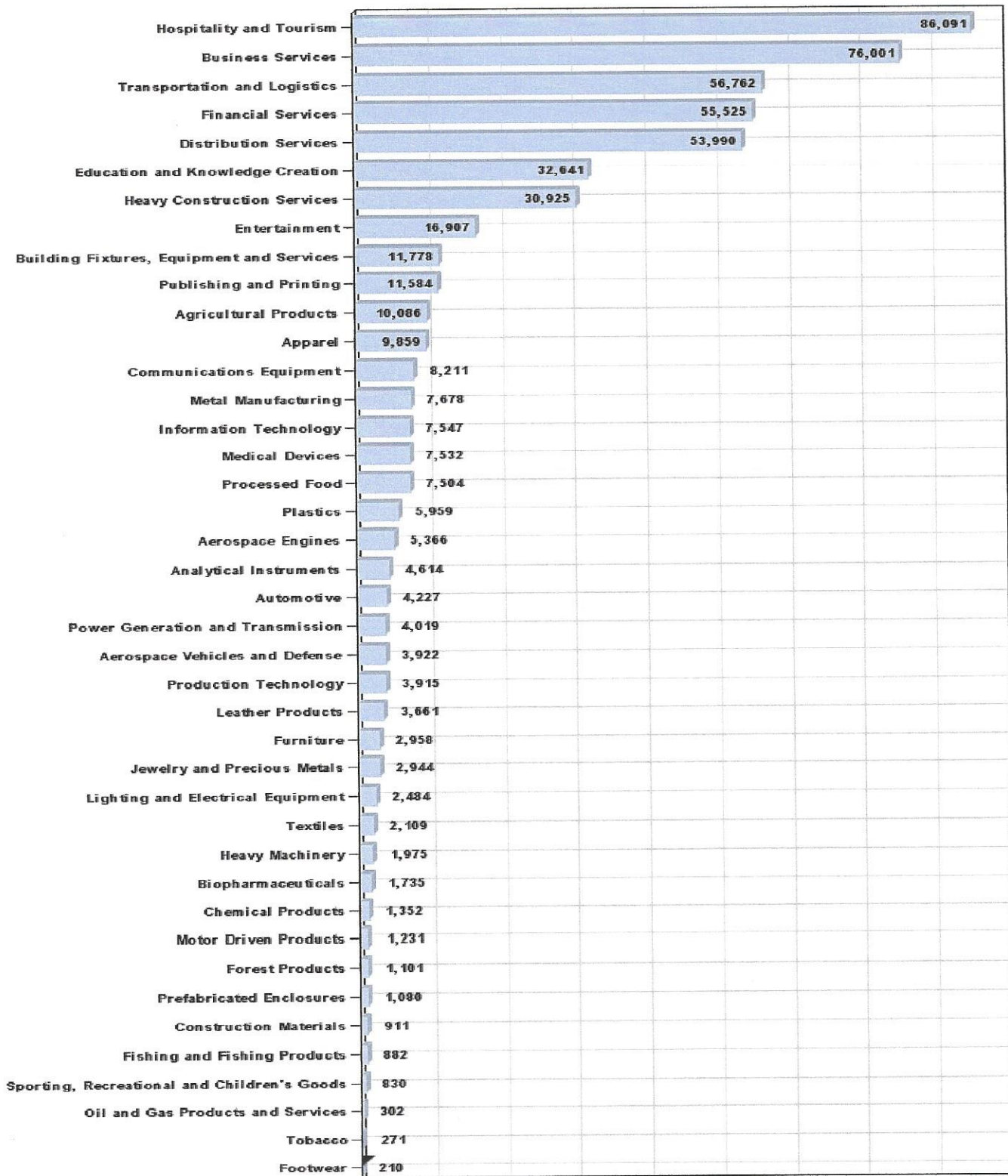
State of Massachusetts Specialization by Traded Cluster, 2000



Miami-Fort Lauderdale, FL Economic Area Specialization by Traded Cluster, 2000



Miami-Fort Lauderdale, FL Economic Area Employment by Traded Cluster, 2000



Miami-Fort Lauderdale, FL Economic Area
Economic Performance Indicators, 2000

Economic Performance

- Employment
 - Total 2000 private employment in Miami-Fort Lauderdale, FL was 2,097,020, which was 1.84% of national employment.
- Employment Growth
 - Employment growth per year from 1990-2000 in Miami-Fort Lauderdale, FL was 2.18% - vs- 2.01% for the US.
- Average Wages
 - Miami-Fort Lauderdale, FL average wages in 2000 were \$31,122 -vs- \$34,011 for the US, or 8.49% below the national average.
- Average Wage Growth
 - Average wage growth per year in Miami-Fort Lauderdale, FL was 4.06% -vs- 4.21% for the US.

Innovation Output

- Patents
 - There were 5.00 patents per 10,000 employees in Miami-Fort Lauderdale, FL -vs- 7.53 for the US.
- Patent Growth
 - Patenting growth per year from 1990-2000 in Miami-Fort Lauderdale, FL was 4.47% -vs- 6.17% for the US.
- Establishment Growth
 - Number of establishments in traded industries in Miami-Fort Lauderdale, FL grew 1.78% per year from 1990-2000 -vs- 1.36% per year for the US

**State of California
Economic Performance Indicators, 2000**

Economic Performance	Innovation Output
<ul style="list-style-type: none">• <u>Employment</u><ul style="list-style-type: none">◦ Total 2000 private employment in California was 12,884,692, which was 11.3% of national employment. • <u>Employment Growth</u><ul style="list-style-type: none">◦ Employment growth per year from 1990-2000 in California was 1.30% -vs- 2.01% for the US. • <u>Average Wages</u><ul style="list-style-type: none">◦ California average wages in 2000 were \$39,920 -vs- \$34,011 for the US, or 17.37% above the national average. • <u>Average Wage Growth</u><ul style="list-style-type: none">◦ Average wage growth per year in California was 4.78% -vs- 4.21% for the US.	<ul style="list-style-type: none">• <u>Patents</u><ul style="list-style-type: none">◦ There were 13.76 patents per 10,000 employees in California -vs- 7.53 for the US. • <u>Patent Growth</u><ul style="list-style-type: none">◦ Patenting growth per year from 1990-2000 in California was 9.84% -vs- 6.17% for the US. • <u>Establishment Growth</u><ul style="list-style-type: none">◦ Number of establishments in traded industries in California grew 0.70% per year from 1990-2000 -vs- 1.36% per year for the US

State of Florida
Economic Performance Indicators, 2000

Economic Performance

- Employment
 - Total 2000 private employment in Florida was 6,217,386, which was 5.45% of national employment.
- Employment Growth
 - Employment growth per year from 1990-2000 in Florida was 3.04% -vs- 2.01% for the US.
- Average Wages
 - Florida average wages in 2000 were \$28,530 -vs- \$34,011 for the US, or 16.12% below the national average.
- Average Wage Growth
 - Average wage growth per year in Florida was 3.91% -vs- 4.21% for the US.

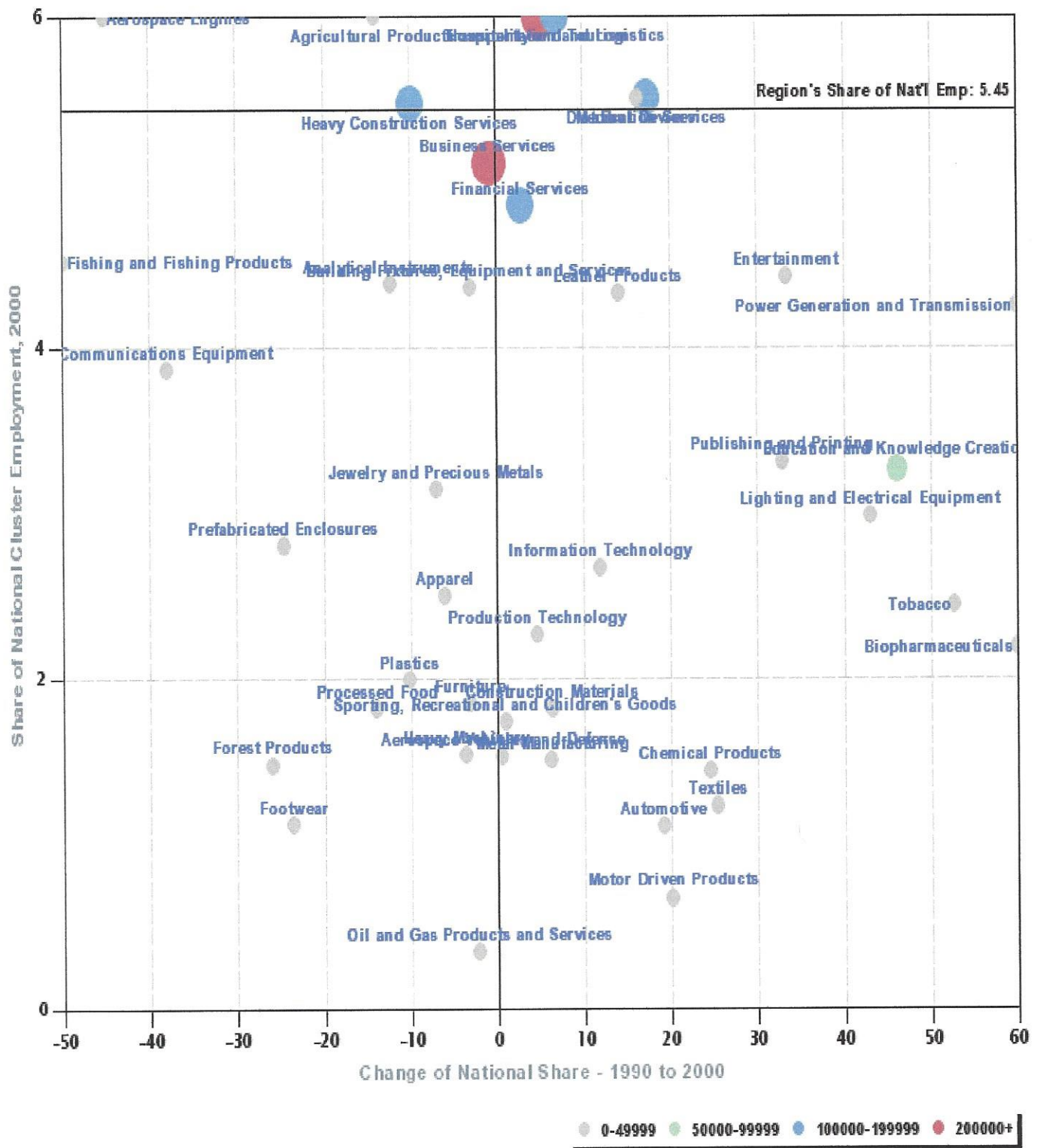
Innovation Output

- Patents
 - There were 4.17 patents per 10,000 employees in Florida -vs- 7.53 for the US.
- Patent Growth
 - Patenting growth per year from 1990-2000 in Florida was 4.84% -vs- 6.17% for the US.
- Establishment Growth
 - Number of establishments in traded industries in Florida grew 1.72% per year from 1990-2000 -vs- 1.36% per year for the US.

State of Florida
Overall Composition of Employment and Wages, 2000

Traded Clusters Total Employment: 1,499,137 Average Wages: \$36,747 Share of Region's Employment: 24.7%	Natural Resource Total Employment: 21,735 Average Wages: \$29,047 Share of Region's Employment: 0.4%
Local Clusters Total Employment: 4,551,866 Average Wages: \$25,060 Share of Region's Employment: 75.0%	

State of Florida Specialization by Traded Cluster, 2000



Massachusetts Movie Production Resources

Contacts west of Interstate 495 have been highlighted in red.
For your convenience, all contacts are hyperlinked.

- 1) Directors
- 2) Producers
- 3) Actors
- 4) Actresses
- 5) Acting Coaches/Trainers
- 6) Film/Video Organizations
- 7) Film/Video Production Companies
- 8) Film Offices/Commissions
- 9) Multimedia Companies
- 10) Animation/Special Effects
- 11) Stages/Sound
- 12) Casting Companies
- 13) Casting Facilities
- 14) Talent Agents
- 15) Researchers
- 16) Locations
- 17) Grant writers
- 18) Script Analysis
- 19) Distributors
- 20) Guilds/Unions
- 21) Production Services
- 22) Film Festivals
- 23) Special Events
- 24) Literary Agents
- 25) Educational Programs
- 26) Storyboards
- 27) Lodging
- 28) Recording/Mixing Studios
- 29) Caterers
- 30) Stunts
- 31) Online resources
- 32) Voice over

Massachusetts Resources

1) Directors

Bachrach, Ilan (Boston, MA)
Bekemeier, Jonathan Director (Cambridge, MA)
Brandon, Lianne (Boston, MA)
Bransfield, Barry (Brookline, MA)
Cahill, Elizabeth (Boston, MA)
Chance, Jonathan Peretz Director-Writer-Cinematographer-Producer (Boston, MA)
Cogswell, Jennifer D. (Waltham, MA)
Cohen, Flora (Florence, MA)
Connell, Angel Producing Director (Westford, MA)
Cox, Alice Director (Cambridge, MA)
D'Onofrio, Steve Director of Photography (MA)
Eaton, Edward (MA)
Fallon, Erin (Malden, MA)
Feinberg, Tarah Producer, Director, Editor, Promotions (New York and Boston, MA)
Germano, Kristi (North Falmouth, MA)
Howland, Aaron (Reading, MA)
Johnson, Flip (Brookline, MA)
Kann, David (West Tisbury, MA)
Klitus, Tom (Easthampton, MA)
Lumsden, Ian (Boston, MA)
Murphy, Sean (Worcester, MA)
Nivison, Erik (Westfield, MA)
O'Neal Jr., Carl F. Producer/Director (Brockton, MA)
Peck, Ann (Boston, MA)
Po, Michele (Winchester, MA)
Salomone, Anita (Gloucester, MA)
Stanley, Steve Videographer/Photographer (E.Dedham, MA)
Steinberg, David (Somerville, MA)
Stuart, Steven Actor/Director (Ipswich, MA)
Wojcik, Tim (Concord, MA)

Directors/companies

Applecore Productions Sasha Veneziano, Producer, Director (Melrose, MA)
Bill Miller Film & Video Productions, Inc. Bill Miller, Director/Cinematographer (Sherborn, MA)
Black Ink Productions, LLC. Steven Ricot, CEO & President (MA)
Boston University Film Unit Mary Jane Doherty, Director (Boston, MA)
CeBe Productions Chris Burke, (Dorchester, MA)

Cinetopia Jonathan Chance, Director (Boston, MA)
Clear Visions Film & Video Production, Inc. (Newton, MA)
Coppola Entertainment Patrick Coppola, Producer (Stoneham, MA)
Cornucopia Films Lauren Ivy Chiong, Writer-Director (Cambridge, MA)
Darkside Films D.W. Kann, (West Tisbury, MA)
Darkside Films David Kann, Owner (West Tisbury, MA)
DGA Productions, Inc. Dean Gaskill, (Watertown, MA)
Don't Quit Your Day Job Productions Hannah M. Soule, Founder (Brighton, MA)
Element Productions Eran Lobel, Executive Producer (Boston, MA)
ENGAGE Productions Whitney Lauritsen, Director, Assistant Director (Boston, MA)
Floorbird Films Daniel Kopec, Producer/Director (Holyoke, MA)
Frame Shop (Newton, MA)
Fred Bink's Company (Milton, MA)
Hamzeh Mystique Films Inc. Ziad Hamzeh, Director (Swampscott, MA)
Hilary Weisman Productions Hilary Weisman, Director/Writer/Producer (Cambridge, MA)
Iron Frog Productions Gary Roma, (MA)
JetPak Productions Jennifer Cobb, Producer / Director (Boston, MA)
imn PRODUCTIONS Jim Nogueira, Principal (Milford, MA)
Joe Foley Productions Joe Foley, (Boston, MA)
Jumpin' Jed Pictures Billy Hahn, Director, Producer (Great Barrington, MA)
kayak, inc. (Wellesley, MA)
Kilowatt Films Kim Daniels, Executive Producer (Brookline, MA)
Lamb Perlman Productions Lamb Perlman, (Cambridge, MA)
LeCain Charette Associates Larry LeCain, partner (Wayland, MA)
Look Productions (Boston, MA)
Magic Club Productions Peter Pizzi, Director (East Boston, MA)
Magic Club Productions Peter Pizzi, Director (East Boston, MA)
MHP Video, Inc. Sandra Heaphy, (Boston, MA)
Monster Station Music Camero Jones, Owner (Worcester, MA)
Moonlight Motion Pictures Austin De Besche, Director and Cinematographer
Motionart (Boston, MA)
National Ministry of Design (Brookline, MA)
New World Artists Robert Parent, (Hudson, MA)
PF Productions Josh Fine, (Easton, MA)
Picture Park, Inc. (Boston, MA)
Pinkplot Productions Roland Tec, Producer/Director (Boston, MA)
Richard Tilkin Productions Richard Tilkin, (Brookline, MA)
RPG Productions Robert P. Giardina, (Boston, MA)
Russ Barry Russell Barry, Producer/Director/Editor (Newbury, MA)
Salamander Films Ellie Lee, Director (MA)
Seftel Productions Joshua Seftel, (Arlington, MA)
Son Of A... Productions Nick Fellingner, Owner/Filmmaker (Forestdale, MA)
Sons of Fire Films (Boston, MA)

Studio A – Z Animation (Boston, MA)
T-Bear Productions Michael F. Thibert, (Somerville, MA)
The Stable (Cambridge, MA)
Urbanimage Corporation Lawrence Rosenblum, President (Boston, MA)
Weisman Video Productions (Watertown, MA)
West City Films (Cambridge, MA)
Wise Acre Films Ethan Wiley, Producer (Boston, MA)
WiseAcres Tony Nasch, (Framingham, MA)
WriterDirector.com Peter Bohush, (Northboro, MA)
Zoom Culture Daniel Krause, Zoom Director Representative (Boston, MA)

2) Producers

Alvare, Philip (Boston, MA)
Antell, Joshua (Newburyport, MA)
Bauman, Natalie Producer / Director / Writer (Newton Highlands, MA)
Berman, Henry (Needham, MA)
Bosley, Mary (Watertown, MA)
Boucicaut, Jean-Philippe (Brookline, MA)
Boutin, Stephanie (Cambridge, MA)
Bovaird, Lindsey Writer/Producer (Auburn, MA)
Bowman, Yael Editor (Arlington, MA)
Brandon, Lianne (Boston, MA)
Broderick, Scot (New Salem, MA)
Brown, Jennifer (South Boston, MA)
Burke, Chris (Dorchester, MA)
Burnett, Scott (Melrose, MA)
Cahill, Elizabeth (Boston, MA)
Ciotoli, Christopher (Cambridge, MA)
Cogswell, Jennifer D. (Waltham, MA)
Desmond, Gail (Watertown, MA)
Dobro, Meredith (Boston, MA)
Dubrovsky, Ben (Brookline, MA)
Finlayson, Debbie (Boston, MA)
FitzGerald, Cathleen (Boston, MA)
Germano, Kristi (North Falmouth, MA)
Graham, Rebecca (Watertown, MA)
Grow, Maggie (Boston, MA)
Gulla, Katherine (West Roxbury, MA)
Holmes, Mary Alice (Pembroke, MA)
Howard, Mary (Cambridge, MA)
Iovino, Stacey Independent Producer (Watertown, MA)
Kann, David (West Tisbury, MA)

Laliberte, Charles D.J. (Boston, MA)
Lenge, Christopher (Jamaica Plain, MA)
Lindsay, Jr., Calvin Producer (Randolph, MA)
Lumsden, Ian (Boston, MA)
Lydiard, Noah Manager (Marshfield, MA, MA)
Marlowe, Michael (Weymouth, MA)
Mathieu, JoAnn (Belmont, MA)
McBride, Jacqueline S. (Boston, MA)
McKeen, Karen Producer, Director, Writer, Editor (Milton, MA)
Murphy, Sean (Worcester, MA)
O'Neal Jr., Carl F. Producer/Director (Brockton, MA)
Olson, Stacie Field Producer (Sturbridge, MA)
Patrick, Tiffany Writer/Producer (Marblehead, MA)
Peck, Ann (Boston, MA)
Picard, Pamela (West Roxbury, MA)
Picard, Pamela Producer (West Roxbury, MA)
Po, Michele (Winchester, MA)
Profit, Everett R. (Newton, MA)
Retzinger, Amy Associate Producer (Cambridge, MA)
Ricks, Wade Producer/Writer (Newton, MA)
Rivo, Susan Film/Video Producer/Editor (Arlington, MA)
Schiarizzi, Mary E. (Quincy, MA)
Shale, Kevin P. (Boston, MA)
Sheehan, Maria (Brookline, MA)
Simon, Jamil (Watertown, MA)
Smalley, James (Scituate, MA)
Hamzeh Mystique Films Inc. Ziad Hamzeh, Director (Swampscott, MA)
"Picture This" Video Production Annie Emanuelli, Producer/Writer/Director
 (Northampton, MA)
Animal 57 Productions, Inc. Sergio Pinheiro, Director of Film & Video
 Production @57 (Brookline, MA)
Boston Science Communications, Inc. Gino Del Guercio, Documentary
 Producer/Writer/Director (S. Easton, MA)
Broadcast Sports Group Christopher Mathews, Associate Producer
 (Westborough, MA)
Busacker Communications Patricia Busacker, (Quincy, MA)
C-Squared Inc. Emily Weiner, Director of Client Services (Watertown, MA)
Conway Films Lorie Conway, Producer (Brookline, MA)
Escape TV, Inc. Woody Bavota, Producer, Director (Mashpee, MA)
Fresh Bagel Records Robson F., Producer (Framingham, MA)
HDTV Henry Dane, Writer/Producer/Director (Winthrop, MA)
Hilary Weisman Productions Hilary Weisman, Director/Writer/Producer
 (Cambridge, MA)
Iron Fist Motion Pictures (Boston, MA)
Joe Foley Productions Joe Foley, (Boston, MA)

LMS Multimedia (Lisa Shapiro) (Watertown, MA)
Marisa Reilly Marisa Reilly, Costume Designer (Rockport, MA)
MasterPeace Productions Lorre Fritchey, Writer/Producer/Director (Andover, MA)
Maxfield Interactive (Ken French) (West Roxbury, MA)
Media Rising Productions Kirsten Martin, Producer/Videographer (Boston, MA)
MoFo Pictures Mark D. Chesak, Founder (Boston, MA)
Morton Productions, Ltd. Debbie Morton, Owner/Director/Writer (MA)
Naked East Enterprises Sharon Santos, (Shrewsbury, MA)
Nancy Porter Productions, Inc. (Arlington, MA)
Nansona Productions Nancy Fliesler, Producer/Director/Editor/Writer (Arlington, MA)
NorthPoint Productions Max McCormick, Principal & Sr. Producer/Director (Westborough, MA)
Project Productions Melanie Perkins McLaughlin, Producer (Andover, MA)
Public Eye Media Production, Inc. Mary Maguire, President/Producer/Reporter (Norton, MA)
Revolutionary Images Jean-Claude Bouvier, Producer (Fitchburg, MA)
Richard Tilkin Productions Richard Tilkin, (Brookline, MA)
Seftel Productions Joshua Seftel, (Arlington, MA)
Silent Pilot Producitons Melissa Macaulay, Producer (Boston, MA)
Still River Pictures Jack Celli, Producer (Leominster, MA)
Sue Rothberg & Associates Sue Rothberg, Principal (Belmont, MA)
T-Bear Productions Michael F. Thibert, (Somerville, MA)
VidBoston Film and Video Steve Em, Producer/Director (Boston, MA)
WBZ-TV Channel 4 Boston Richard Lombardo, Camera, Audio (Acton, MA)
Wild Rose Productions Barbara Allen, (Northampton, MA)

3) Actors

Adamson, Barlow (Belmont, MA)
Anthony, Ryan Actor/ Model (Natick, MA)
Avila, Alexis Actor (Needham, MA)
Azevedo, Robert Actor (Danvers, MA)
Bachrach, Ilan (Boston, MA)
Baldwin, Steve (Ipswich, MA)
Bates, Gerry (Swansea, MA)
Belche, John (Somerset, MA)
Bettencourt, Christopher M. Actor, Model (MA)
Billings, Jamie Actor, Artist, Musician (Worcester, MA)
Borgman, Eric Bruno (Westwood, MA)
Bouchard, Daniel (Newburyport, MA)
Briggs, Geoff (Watertown, MA)
Bull, Larry Actor/Voice Over (Newbury, MA)
Burke, Chris (Dorchester, MA)

Calles, Martin (Watertown, MA)
Cashman, M. J. J. Character Actor (Lowell, MA)
Cebollero, Paul (Townsend, MA)
Charron, Will (Lunenburg, MA)
Cheffro, Tom Instructor/Owner (Revere, MA)
Clay, Vic actor (Somerville, MA)
Collins, Kevin (MA)
Connell, Angel Producing Director (Westford, MA)
Cooney, Robert (Worcester, MA)
Cormier, Derek Actor (Shirley, MA)
Cox, C.C. Stunt Driver (Cambridge, MA)
Davis, Louisdell (Boston, MA)
DeCoff, William (Danvers, MA)
Doherty, Sean Mr. (Waltham, MA)
Dooley, Evan (Brighton, MA)
Dumouchel, Evan Mister (Adams, MA)
Francis, Michael Actor (Auburndale, MA)
Frankian, Lori A. Business Consultant For Actors (Boston, MA)
Franklin, Gerardo Actor (Woburn, MA)
Furtado, Matthew Mr. (Swansea, MA)
Garland, Colin Writer (Boston, MA)
Garland, Ted (Natick, MA)
Gildea, Michael Actor (Winthrop, MA)
Gomez, Francisco J. Actor (Worcester, MA)
Gray, Marcus (MA)
Grenier, Jay (Orleans, MA)
Hartzel, Scott (Chelmsford, MA)
Havalotti, Caleb (Falmouth, MA)
Hicks, Louisdell (Boston, MA)
Hicks, Walt (Medford, MA)
Hillman, Jeffrey (Westford, MA)
Holt, Derek (Boston, MA)
Hostetler, Liza (Allston, MA)
Iqou, Raymond Actor (Peabody, MA)
Jacques, Louis Actor / Model (Dorchester, MA)
Kerr, David Actor (Marblehead, MA)
Laing, James (Newton, MA)
Lund, James (Cambridge, MA)
Lyer, Matt Director (Brighton, MA)
Marco, Lee Mr. (S.Yarmouth, MA)
Marquis, Randy (Worcester, MA)
Marquis, Randy (Worcester, MA)
Martone, Philip Asst. Audio (Fitchburg, MA)
Migliori, Lynn (MA)
Noseworthy, Graeme (Milford, MA)
Olsen, Jim Actor (Gloucester, MA)

Peluso, Michael J. (Peabody, MA)
Perry, Kevin (MA)
Phillion, Matthew (Melrose, MA)
Pinsonnault, Paul (Monson, MA)
Rose, Tim (Salem, MA)
Shanahan, John (Norton, MA)
Sheppard, Dan MR. (Rockport, MA)
Simon, Mira Child Actress (Norfolk, MA)
Sorkin, Devin (Amesbury, MA)
Stanton, Paul (West Roxbury, MA)
Stuart, Steven Actor/Director (Ipswich, MA)
Tautkus, Greg Actor/Model (Boston, MA)
Treese, Will Actor/Model (Worcester, MA)
Wallace, Alex Martinez (Newburyport, MA)
Walsh, Charlie Actor/Singer (Revere, MA)
White, Brian Actor/ voice over (Scituate, MA)
Wildeman, Avant Model, Actor, Voice over talent (MA)
Williams, Bob (Franklin, MA)
Williams, Tiffany Esquire (Boston, MA)
Wilson, Keith (Dorchester, MA)
Bella Gente Salon & Day Spa Krystal Bilheimer, Hair Stylist, Make up Artist (Fitchburg, MA)
Biac Productions Michael Hyde, producer (Randolph, MA)
Daena Giardella's Acting Laboratory Daena Giardella, (Somerville, MA)
Digital Arts Studio Jason Courtemanche, Actor/Artist (Lowell, MA)
Digital Casting Lisa Lobel, Chief Operating Officer (Boston, MA)
Jeremiah Kissel Jerry Kissel, (MA)
Jimbo Z. Clown & Magic / Characters Too ! (sm) (Haverhill, MA)
Mark Grant Productions Mark Grant, (Andover, MA)
Mobile Video Brooks Wynn, Producer (Marblehead, MA)
OzbugInfinity Ozzie Carnan, Jr., Actor, Artist, Writer (MA)
Pretty Boy Forever Ozwald Carmen, Actor, Poet, Animal Handler, Pretty Boy (Allston, MA)
Roberts/Hague Casting, CSA June Roberts, Casting Director (Boston, MA)
Satellite Doctor Riccardo Day, (Worcester, MA)
SPOOKYWORLD THEMEPARK David Bertolino, Hauntrepeneur (Berlin, MA)
Steve Miller Stephan Miller, owner (Cambridge, MA)
Talent: Eddie Pagan, Jr. (age 10) Actor - Model Delxi Fernandez, Mother (Dracut, MA)
Teddy Ryan Teddy Ryan, (MA)
Steve Miller Stephan Miller, owner (Cambridge, MA)
Talent: Eddie Pagan, Jr. (age 10) Actor - Model Delxi Fernandez, Mother (Dracut, MA)
TTE:Triiiplethreat Entertainment Carl Alleyne, Artistic Director (Dorchester, MA)

4) Actresses

Akerson, Carol (Newtonville, MA)
Alibrio, Gina Actress (Boston, MA)
Aronhime, Janina-Maria (Marblehead, MA)
Ayers, Ashley (Boston, MA)
Baskin, Rena (Brookline, MA)
Batson, Alecia (Boston, MA)
Behrman, Irene (Brookline, MA)
Bifano, Cathi (Boston, MA)
Borgman, Janet (Westwood, MA)
Bowler, Juliet (Arlington, MA)
Candela, Annie Actress (Leominster, MA)
Clayburg, Christine (Boston, MA)
Cole, Erin Actress, Admin Assistant (Gloucester, MA)
Comperchio, Leslie (Norton, MA)
Corcoran, Jessica Marie (Wrentham, MA)
Coulter, Bridget Actress (Medford, MA)
DiDio, Danielle L. (Boston, MA)
Dionne-Coury, Rachelle (Raynham, MA)
Echavarria, Eva (Cambridge, MA)
Ford, Lauren (Boston, MA)
Fraser, Rose Marie (Maynard, MA)
Garibay, Elizabeth (MA)
Guo, Sarah (MA)
Hall, Abigail (Millbury, MA)
Hannafin, Meghan (Cambridge, MA)
Hersh, Allison (Sharon, MA)
Hogan, Shannon Lillian (Randolph, MA)
Holmes, Mary Alice (Pembroke, MA)
Jones, Robin Actress (Newton Centre, MA)
Hostetler, Liza (Allston, MA)
June, Stephanie Actress (Boston, MA)
Kaufman, Ellie (Boston, MA)
Kiley, Marie (Peabody, MA)
Kim, Jenni (Boston, MA)
Kokoreva, Anita model/actress (Marblehead, MA)
Lapomardo, Lori (Shrewsbury, MA)
LeBlanc, Jenni Mrs. (Webster, MA)
Long, Kristen (Bridgewater, MA)
Lubeski, Jennifer Actress (Methuen, MA)
Martinelli, Linzy Actress (W. Boylston, MA)
Mason, Stacey Actress/Dancer (Norwood, MA)
McCauley, Colleen (Lancaster, MA)

McLaughlin, Meghan (Mansfield, MA)
Milligan, Sarah actress, makeup/hair artist (Allston MA)
Morrisette, Michelle Actress, Model (Boston, MA)
Narciso, Mary Stunt Actress (Westwood, MA)
Noyes, Amy (Salem, MA)
Packard, Alicyn Actress (Dorchester, MA)
Panasian, Jacqui (Wilbraham, MA)
Parent, Adrienne (Boston, MA)
Peabody, Dossy Acting Coach (Cambridge, MA)
Pettee, Stephanie (Winthrop, MA)
Phelps, Ruth Actress (Grafton, MA)
Poste, Samantha M. (Boston, MA)
Pretorius, Cynthia (Boston, MA)
Raynes, Samantha (Boston, MA)
Romeo, Estella (Carlisle, MA)
Romeo, Estella (Carlisle, MA)
S, Meredith (Plymouth, MA)
S., Meredith (MA)
Sangster, Elizabeth (Ipswich, MA)
Sawyer, Charlene (Newton, MA)
Selima, Laura (Everett, MA)
Simon, Mira Child Actress (Norfolk, MA)
Stone, Ellen (Boston, MA)
Stonefield, Suzanne Super Gal Extraordinaire (Peabody, MA)
Sullivan, Melissa Actress (Westford, MA)
Sullivan, Victoria Actress, Singer, Dancer (MA)
Tennermann, Alyse (Auburndale, MA)
Thomas, Ann (Quincy, MA)
Thomas, Brianna (Haverhill, MA)
Thuotte, Katie Preformer (Bradford, MA)
Tolek, Julie (Boston, MA)
Torres, Kelle actress (Buzzards Bay, MA)
Torres, Fiona Actress (Lowell, MA)
van Ameringen, Kimberly Actress (Boston, MA)
Wachtler, Alison (Weston, MA)
Watt, Heather (Worcester, MA)
Woodhouse, Rachel (Boston, MA)
Woodward, Karen (Cambridge, MA)
Actress, Model, Voice Over Talent Jennifer Alison, (Boston, MA)
Ben Martino Photography Ben Martino, Owner (Gardner, MA)
Genie Montalvo Production and Casting Service Genie Montalvo, President (Boston, MA)
Kate Torbert Kate Torbert, (East Boston, MA)
Marilyn Rea Beyer Marilyn Rea Beyer, (MA)
SPOOKYWORLD THEMEPARK David Bertolino, Hauntrepeneur (Berlin, MA)
Talent Plus, Inc. Jeanne Eversley, Manager (Natick, MA)

5) Acting Coach/Trainer

Belche, John (Somerset, MA)

Lima, Gary Actor (S. Boston, MA)

Peabody, Dossy Acting Coach (Cambridge, MA)

Torres, Fiona Actress (Lowell, MA)

Acting Studio/Speech Company Erica Winchester, Director (Hingham, MA)

Actors Workshop Theatre Training Institute, Inc Frank Storace, Director (Boston, MA)

Boston Casting, Inc Angela Peri, Casting Director (Boston, MA)

Classes@kfcasting.com Kevin Fennessy, Director (Cambridge, MA)

Collinge/Pickman Casting (Boston, MA)

Daena Giardella's Acting Laboratory Daena Giardella, (Somerville, MA)

First Expressions Suzie Sims-Fletcher, (Boston, MA)

Genie Montalvo Production and Casting Service Genie Montalvo, President (Boston, MA)

Jim Wells Modeling & Talent Jim Wells, Owner (Lowell, MA)

Kevin Fennessy Casting, inc. Kevun Fennessy, Casting Director (Cambridge, MA)

Peter Bezemes Casting Peter Bezemes, Director (Boston, MA)

StageSix Entertainment Jay Lasoff, President (MA)

The Actors Center Dorothy Brodesser, Artistic & Managing Director (Boston, MA)

6) Film/Video Organizations

Center for Independent Documentary Susan Walsh, Executive Director (Sharon, MA) <http://www.documentaries.org/>

Amherst Community Television Michael Billingsley, Executive Director (Amherst, MA)

Filmmakers Collaborative Bonnie Waltch, Executive Director (Waltham, MA)

Filmmakers Open Studios Bonnie Waltch, Director of Filmmakers Collaborative (Waltham, MA)

Harvard Square Scriptwriters (Cambridge, MA)

Mass Experiment (Boston, MA)

Mass Media Alliance (Boston, MA)

National Academy of Television Arts & Sciences, Boston (Boston, MA)

New England Filmmakers Society Robert J. Sweda, Director (Boston, MA)

Paradise City Media Collaborative (Northampton, MA)

Society of Motion Picture and Television Engineers Robert Lamm, (MA)

Somerville Arts Council (Somerville, MA)

Speak Previews Susan Welsh, Director (Lincoln, MA)

Women in Film and Video/New England Elizabeth Dyer, Membership Coordinator (Watertown, MA)

7) Film/Video Production Companies

David Smith Productions David Smith, Producer (Cambridge, MA)

<http://www.davidsmithprod.com>

Yesterday's News, Inc. Laura Scott Lowell, (Rockport, MA)

<http://www.yesterdaysnews.org/>

Bortone, Richard Video Editor/Producer (Wayland, MA)

Churchill, Derek Program Director/Manager (Plymouth, MA)

Desjardins, William (Boston, MA)

Franchi, Ken Producer (Boston, MA)

Moorer, Andy Digital effects artist (Brookline, MA)

Patterson, Morgan Video Editor/Color Corrector/Cameraman (Waltham, MA)

Rudat, Tristan Editor, Final Cut Pro, Music Composer, Camera Op (Attleboro, MA)

Sonin, Juhan (Arlington, MA)

Weiss, Valerie Filmmaker (Cambridge, MA)

3 Dogs Productions, Inc. Matthew Valentinas, President (Wellesley, MA)

42°N Films Kate Raisz, Senior Producer (Boston, MA)

5-Ton Lighting / FastLights.com John Ancil, Owner (New England, MA)

7 Fluid Oz. Productions LLP Aaron Howland, (Reading, MA)

Above the Line Programming Group John Rice, Executive Producer (Hingham, MA)

Active Communications Daniel Hnatio, President (Stow, MA)

Adam Geiger Productions Adam Geiger, Producer/Cameraman (Chilmark, MA)

Adler Associates (Boston, MA)

Aerial & Underwater Productions Stephen Warriner, (Edgartown, MA)

Allen Roche Group Gene Allen, Chief Creative Officer (Boston, MA)

Alpha Wolf Communications Peter Nicoll, (Arlington, MA)

Anvil Studios Roj Froilan, President (Saugus, MA)

Applecore Productions Sasha Veneziano, Producer, Director (Melrose, MA)

Applied Creative Arts Peter Fellman III, President (Malden, MA)

archimedia Harry Gural, Producer (Arlington, MA)

Argo Productions Liz Argo, Owner (Orleans, MA)

Arnold Video Services Taylor J. Hill, Production Manager (Lexington, MA)

Avcom Productions Stephen Faust, President (Groton, MA)

Baker Street Productions Lance Reenstierna, Manager (Revere, MA)

BCN Productions Todd Healy, Director of Business Development (Canton, MA)

Berkshire Hills Productions Edward Pelletier, Partner (Worthington, MA)

Best of Jesse Images and Animations Jesse Flores, (MA)

Black Ice Entertainment LLC John Whalan, President (Stockbridge, MA)

Blackside, Inc. (Boston, MA)

Blind Id Productions Ted Wallach, Director / Producer (Brookline, MA)

Boston Medical Communications Terry Primack, Executive Producer (Newton, MA)

Boston Productions Inc. Bob JacobsonNoll, President & Creative Director (Norwood, MA)

Boston University Film Unit Mary Jane Doherty, Director (Boston, MA)

Boston University Productions Nancy Marrs, Manager (Boston, MA)

Broadcast Sports Group Christopher Mathews, Associate Producer (Westborough, MA)

Browne & Associates Productions John Browne, Executive Producer/Videographer/Editor (Stow, MA)

BTI Film and Video Ian Brownell, (Cambridge, MA)

Burclan Productions Bruce Burke, (Watertown, MA)

Bway 7 Productions Patrick Jerome, Director/Producer (Dorchester, MA)

C-Squared Inc. Emily Weiner, Director of Client Services (Watertown, MA)

Cambridge Video Production Services Carl Holt, Owner (Cambridge, MA)

Caribiner International Carol Previte, (Boston, MA)

Casey Productions Kevin Collins, Producer (Andover, MA)

Chaos Pictures Janine Moore, President/CEO (Hanover, MA)

Charter Media Blair Cole, Production Director (Worcester, MA)

CineResearch Documentary Films Richard Broadman, (Cambridge, MA)

Cityscape Motion Picture Education Paula Ribeiro, Program Coordinator (Roxbury, MA)

Cole & Company Elizabeth Wellock, (Boston, MA)

Commonwealth Films, Inc. Jennifer Wry, Producer (Boston, MA)

Conway Films Lorie Conway, Producer (Brookline, MA)

Coppola Entertainment Patrick Coppola, Producer (Stoneham, MA)

Core Group Ltd. Bobby Maruvada, (Boston, MA)

Corporate Sucker Films David Fisher, Producer / Editor (MA)

Cosmic Blender (Watertown, MA)

Counterproductions, Inc Ted Reed, Vice President (Beverly, MA)

CR Films Steven Baldwin, (Ipswich, MA)

Cramer Production Center Jan Webster, Director of Marketing (Norwood, MA)

Cranberry Productions Allen Hemberger, Writer/Director (Manomet, MA)

Creative Resources Group Charlie Rasak, Creative Director (Plymouth, MA)

Creative Television Associates (Boston, MA)

Creative Video Design & Production, Inc. (Canton, MA)

Curt Worden Group, Inc. Curt Worden, President (Dartmouth, MA)

CW Television Productions Jim Capillo, Owner (Gloucester, MA)

D2 Productions LLC David Walzer, Principal (Framingham, MA)

Davideo Company Peter Stassa, Owner/Producer (Framingham, MA)

DGA Productions, Inc. Dean Gaskill, (Watertown, MA)

Digital Video & Consulting Lou Leta, Producer/Videographer/Editor (Marshfield Hills, MA)

dmeffilms Donna Evans, founder (Boston, MA)

Documentary Educational Resources (Watertown, MA)
Double Diamond Associates, Inc. A J Dimaculangan, (Brookline, MA)
DOX Productions Anita Mohan, President (Boston, MA)
Drive-In Theater Productions Ryan Scafuro, Co-Producer/Editor/Camera (Allston, MA)
Dvee Media Productions Curt Fetter, Principal (Watertown, MA)
Eagle Productions Rob Mc Lain, Producer (Boston, MA)
Earth on Fire Productions Bree Cheatham, Co-owner (Chelmsford, MA)
Eclipse Digital Paul Parker, Creative Director (West Springfield, MA)
édo Films Ed Howe, Director (Cambridge, MA)
Educational Media Center Marty Wilson, (Boston, MA)
EFP Services, Inc. (Amherst, MA)
Element Productions Eran Lobel, Executive Producer (Boston, MA)
Escape TV, Inc. Woody Bavota, President CEO (Mashpee, MA)
Escape TV, Inc. Woody Bavota, Producer Director (Forestdale, MA)
Escape TV, Inc. Woody Bavota, Producer, Director (Mashpee, MA)
Farrell Media John Farrell, Director (Braintree, MA)
Fiction Joel Kaplan, VP of Business Development (Boston, MA)
Fields of Vision Peter Frechette, (Canton, MA)
Floorbird Films Daniel Kopec, Producer/Director (Holyoke, MA)
Foley Entertainment Ltd. (Boston, MA)
FOXPack Productions Guy McConnell, (Boston, MA)
Fred Bink's Company (Milton, MA)
Fred Wood Productions (Watertown, MA)
Frye Productions Erica Ferencik, Director of Development (Boston, MA)
Gallo Productions, Inc. Gianni Gallo, DP (Gloucester, MA)
Genie Montalvo Production and Casting Service Genie Montalvo, President (Boston, MA)
Geovision, Inc. (Watertown, MA)
Global Television Network Jim Barisano, President (Acton, MA)
Global Television Network, LTD. Greg Fulcher, Senior Editor (Acton, MA)
Graf Video Documentation Jeffrey Craddock, Co-Owner / Videographer (Watertown, MA)
Green Mountain Post Films Charles Light, Producer (Turners Falls, MA)
Greg Stone Productions Greg Stone, (Belmont, MA)
Hearst Argyle Television Productions (Needham, MA)
Heliotrope Studios Ltd. (Newton Upper Falls, MA)
Home Brew Productions Nate Conway, Owner (Raynham, MA)
HOME, Inc. Alan Michel, Director (Boston, MA)
Horse Mountain Studio Jim Lemkin, (Haydenville, MA)
Hot Sand Jim MacAllister, Producer (Boston, MA)
Hothouse Productions @ Boston U. Garland Waller, Executive Producer (Boston, MA)
HyperActive Inc. Chip Gray, Vice President (Braintree, MA)
Idealworks Presentations (Newton, MA)
IFMP Steve Bennett, Executive Producer (Boston, MA)

Image Presentation (Boston, MA)
imageMATTE Robert DiGregorio, Jr., Executive Producer (Waltham, MA)
Iron Fist Motion Pictures (Boston, MA)
JC New Media Design Jason Snell, Principal (Worcester, MA)
JetPak Productions Jennifer Cobb, Producer / Director (Boston, MA)
imn PRODUCTIONS Jim Nogueira, Principal (Milford, MA)
Jupiter Productions, LLC Daniel Shumway, President (North Chelmsford, MA)
KidVidz, Inc. (Newton, MA)
Kilowatt Films Kim Daniels, Executive Producer (Brookline, MA)
KSFILMS Jose Cassella, Director/Director of Photography (Brookline, MA)
Launch Pad Alex Poulos, Producer (Watertown, MA)
Lawyers Video (Lexington, MA)
Look Productions (Boston, MA)
Magic Club Productions Peter Pizzi, Director (East Boston, MA)
Magic Hour Communications Louis Gudema, President (Watertown, MA)
Mari Badger Creative Services Mari Badger, Principal (Cambridge, MA)
Mark Campbell Productions Campbell Julie, Producer (Boston, MA)
Maypole Productions Emma Zevik, Executive Director (Framingham, MA)
MDTV Productions Mark Davis, Owner (Newburyport, MA)
Memory Productions David Rothauser, President (Brookline, MA)
MINDSCAPE PICTURES Jason Santo, President (Boston, MA)
Monadnock Media, Inc Steve Bressler, Executive Director (Sunderland, MA)
Monitor Television (Boston, MA)
MonsterFashion Films Matt Sanborn, President (Haverhill, MA)
Moonshoot Productions Jaclyn Ranere, (Boston, MA)
Multivision Inc. Jay Heard, Vice President (Cambridge, MA)
Neoscape, Inc. Robert MacLeod, President (Cambridge, MA)
Newport Studios, Inc. Robert Kass, President (Lowell, MA)
Nor'easter Productions Erin LaPrad, Founder/Partner (Auburn, MA)
Northeast Animation Studios Mike Taylor, Owner/Animator (Carver, MA)
Northern Light Productions Bestor Cram, Director/Cinematographer (Boston, MA)
NorthPoint Productions Max McCormick, Principal & Sr. Producer/Director (Westborough, MA)
O-Studios David O'Gara, 3D Artist (Millis, MA)
Ocean One Productions Dan Seminatore, Principle / Co-owner (Boston, MA)
Old Harbor Productions Steven Hoare, Executive Producer (Wellesley, MA)
Olive Jar Studios (Boston, MA)
online-edit Peter Shaffery, Producer (Middleboro, MA)
Osborne Associates John Osborne, Independent Producer (Melrose & Brookline, MA)
Palfreman Film Group, Inc. Kathleen Boisvert, Coordinating Producer (Lowell, MA)
Panopticon, Inc. Laura Lakeway, Manager (Boston, MA)
Peace River Studios, Inc. John Borden, President (Cambridge, MA)

Penfield Productions, Ltd. Brook Ashby, President (Agawam, MA)
Peripheral Visions Stefan Forbes, Director of Photography (Watertown, MA)
Phatcaddy Productions Macaela VanderMost, Founder (Boston, MA)
Picture Park, Inc. (Boston, MA)
Pine Tree Productions David Atwood, Producer/Director (Acton, MA)
Pinkplot Productions Roland Tec, Producer/Director (Boston, MA)
PirateVision Productions Jarrett Beeley, Producer / Director (Brighton, MA)
PixMix (Allston, MA)
Plainsong Productions Ben Achtenberg, Owner, Producer (Boston, MA)
Planet Interactive, Inc. (Boston, MA)
Play It Again Video Productions, Inc. (Needham, MA)
Playback, Inc. (Wellesley, MA)
Playomatic Media Group Steve Stuart, President (Salem, MA)
Plum Island Productions Glenn Cipolla, President (Newburyport, MA)
Point b Productions Scott Patterson, Producer (Arlington, MA)
Pomoto Pictures, Inc. Michael Civile, President (Newton Centre, MA)
Powderhouse Productions (Somerville, MA)
Powderhouse Productions, Inc Joel Olicker, President (Somerville, MA)
PowderKeg, Inc. Eric Wilson, President (Great Barrington, MA)
Powerglide Media (Boston, MA)
Prospect Hill Productions Aaron Schlosser, (Merrimac, MA)
ProVISION, Inc. Jim Whittaker, (Framingham, MA)
Pulse Media Robert Massey, President (Watertown, MA)
RA Vision Raouf Zaki, (MA)
Rampion Visual Productions LLC (Watertown, MA)
Random Foo Pictures C.C. Chapman, Co-Founder (Foxboro, MA)
Redtree Productions, Inc. R.J. Casey, Executive Producer (Boston, MA)
Reelife Documentary Productions Tom Adams, Director/Owner (Montague, MA)
Resolute Films Andy Liebman, Producer (Boston, MA)
Reunion Productions (Watertown, MA)
Richard Getz Productions Richard Getz, (Brookline, MA)
Richard Tilkin Productions Richard Tilkin, (Brookline, MA)
River Trouble Productions Jeff Silva, Filmmaker (Somerville, MA)
Robert Gilmore Associates, Inc. Jon Gilmore, Editor. Graphic Artist (Boston, MA)
Robotham Creative, Inc. Tom Robotham, (Boston, MA)
Ross Motion Pictures George Hios, (Braintree, MA)
Ross Motion Pictures George Hios, (Braintree, MA)
Saint Media Inc Colleen McGuinness, VP (Boston, MA)
Scout Productions (Allston, MA)
Second World Productions Valerie Diallo, Director (Lowell, MA)
September Films Judy Downes, Executive Producer (Boston, MA)
September Productions Dan Driscoll, President/Director (Boston, MA)
Shadow Pictures Jennifer White, President (Newton, MA)

Sky Asylum Films Nine J. Lambiase, Producer/Director (Boston, MA)
SMASH, Inc. (Boston, MA)
Sons of Fire Films (Boston, MA)
Spastic Owl Productions Matt Walker, (Somerville, MA)
Spectrum Media (Somerville, MA)
Spy Pond Productions Eric Stange, Executive Producer (Arlington, MA)
Straight Cut Productions Jared Katsiane, Partner (Boston, MA)
Studio Productions International Fred Muchnik, Producer (Cambridge, MA)
Subversion Media Annette Narciso, partner/producer (Boston, MA)
Sue Rothberg & Associates Sue Rothberg, Principal (Belmont, MA)
Summit Productions Jim Thompson, Writer/Director (Brookline, MA)
SuReel Films (Mashpee, MA)
Syzygy Media Works, Inc. (Wakefield, MA)
Tangy Mango Productions Jennifer Campbell, Head Producer/Designer (Jamaica Plain, MA)
TBAS Productions Lygia Gordon, Director (Jamaica Plain, MA)
Tempus Productions Ken Rogers, Co-owner (Methuen, MA)
The Camera Department @ Boston Film Factory John MacNeil, (Boston, MA)
The Green Line Group (Boston, MA)
Thelma Productions Jim Floyd, (Waltham, MA)
Tiger Eye Production Steve Franco, President (Middleton, MA)
TNT Ltd. Productions Thomas Pimentel, Executive Director (Medford, MA)
Tnt Ltd. Productions Thomas Pimentel, Executive Director (Medford, MA)
Tp Productions Tyler Purcell, President (Wellesley, MA)
TR Productions Ross Benjamin, (Boston, MA)
Tribal Films John Thordarson, President (Lexington, MA)
True North Jennet Cook, (Cambridge, MA)
TVN-The Video Network Gregg McAllister, Producer (Ashland, MA)
Urbanimage Corporation Lawrence Rosenblum, President (Boston, MA)
Valed Video Bryant Ragas, Owner (Boston, MA)
Velveteen Films, Inc. Courtney Williams, Producer/Owner (Watertown, MA)
VidBoston Film and Video Steve Em, Producer/Director (Boston, MA)
Video Imag Productions, Inc Mark Cavanaugh, President (Salem, MA)
VideoLink (Watertown, MA)
Vidiowave Productions Nick Blanchette, Owner (Brighton, MA)
VidBoston Film and Video Steve Em, Producer/Director (Boston, MA)
Video Imag Productions, Inc Mark Cavanaugh, President (Salem, MA)
VideoLink (Watertown, MA)
Vidiowave Productions Nick Blanchette, Owner (Brighton, MA)
Weisman Video Productions (Watertown, MA)
West City Films (Cambridge, MA)
WGBH Production Services (Boston, MA)
WildmanProduction.com Bill Weylman, CEO (Winchester, MA)
Willaway Films Joey Siciliano, Filmmaker (Leominster, MA)
Wise Acre Films Ethan Wiley, Producer (Boston, MA)
WriterDirector.com Peter Bohush, (Northboro, MA)

Zoom Culture Daniel Krause, Zoom Director Representative (Boston, MA)

8) Film Offices/Commissions

Boston Film Bureau Kevin Chapman, (Boston, MA)

9) Multimedia Companies

Cheek, Richard Freelance animator (Haydenville, MA)

Diamond, Shoshana (Cambridge, MA)

Handley, Eric Editor (Cambridge, MA)

Marquis, Randy (Worcester, MA)

Marquis, Randy (Worcester, MA)

Watkins, Marcelle Creative (Natick, MA)

360KID Scott Traylor, President (Newton, MA)

Advance Video Recordings Paul Aronian, Owner (Lowell, MA)

AIR Graphics Kristin Feizidis, Digital Color Specialist (North Quincy, MA)

Anzovin Studio Steve Anzovin, Producer (Amherst, MA)

Argo Productions Liz Argo, Owner (Orleans, MA)

AudioLink, Inc. Steve Olenick, President (Watertown, MA)

Avcom Productions Stephen Faust, President (Groton, MA)

BigBad Design (Boston, MA)

Black Ice Entertainment LLC John Whalan, President (Stockbridge, MA)

Blind Id Productions Ted Wallach, Director / Producer (Brookline, MA)

Bottlecap Studios, Inc. Danielle Gordon, Co-Director (Boston, MA)

Bway 7 Productions Patrick Jerome, Director/Producer (Dorchester, MA)

Casey Productions Kevin Collins, Producer (Andover, MA)

Collaborative Productions Tod Whipple, (Allston, MA)

Color Film Corporation (Stoneham, MA)

Cosmic Blender (Watertown, MA)

Counterproductions, Inc Ted Reed, Vice President (Beverly, MA)

Cramer Production Center Jan Webster, Director of Marketing (Norwood, MA)

Creative Resources Group Charlie Rasak, Creative Director (Plymouth, MA)

Curt Worden Group, Inc. Curt Worden, President (Dartmouth, MA)

DesignAnnexe Susan Button, (Vineyard Haven, MA)

dmeffilms donna evans, founder (Boston, MA)

DOX Productions Anita Mohan, President (Boston, MA)

DVDLabs Roger Talkov, President (Cambridge, MA)

Eric Mauro Cartoon Associates Eric Mauro, Chief Flash Animator (Waltham, MA)

Escape TV, Inc. Woody Bavota, Producer Director (Forestdale, MA)

Everybody's Interactive Kelly O'Connor, Principal (Gloucester, MA)

FableVision Dawn Haley, Studio Manager (Watertown, MA)

Farrell Media John Farrell, Director (Braintree, MA)

FrameWork Media Joel Howe, Principal (Sutton, MA)
Frank Coleman Frank Coleman, CEO (Needham, MA)
Fugu Labs George Varga, President (Needham, MA)
Gr8Trax New Media/ Rock Meadow Publishing Mark Joyce, Mr. (Cambridge, MA)
HyperActive Inc. Chip Gray, Vice President (Braintree, MA)
Idealworks Presentations (Newton, MA)
IFMP Steve Bennett, Executive Producer (Boston, MA)
imageMATTE Robert DiGregorio, Jr., Executive Producer (Waltham, MA)
Interactive Factory (Boston, MA)
JC New Media Design Jason Snell, Principal (Worcester, MA)
Jupiter Productions, LLC Daniel Shumway, President (North Chelmsford, MA)
Launch Pad Alex Poulos, Producer (Watertown, MA)
Loopmotion Animation and Designz Thomas Frongillo, CEO (Boston, MA)
LuxorMedia Larry Sanders, CEO (Lexington, MA)
Magic Hour Communitions Louis Gudema, President (Watertown, MA)
Matthew Skutnik Matthew Skutnik, Freelance Artist (Cummington, MA)
mBlaze Multimedia Design, Inc. James Burke, CEO (Medford, MA)
Media Notions Paul Thompson, Creative Director (Dorchester, MA)
Monadnock Media, Inc Steve Bressler, Executive Director (Sunderland, MA)
Moonshoot Productions Jaclyn Ranere, (Boston, MA)
Neoscape, Inc. Robert MacLeod, President (Cambridge, MA)
Paintbox Commandos Cheryl Schainfeld, Principal (Boston, MA)
Peace River Studios, Inc. John Borden, President (Cambridge, MA)
Phatcaddy Productions Macaela VanderMost, Founder (Boston, MA)
Polar Design Mark Jaklovsky, Managing Director (North Andover, MA)
PowderKeg Eric Wilson, President (Great Barrington, MA)
Reelife Documentary Productions Tom Adams, Director/Owner (Montague, MA)
Robert Gilmore Associates, Inc. Jon Gilmore, Editor. Graphic Artist (Boston, MA)
Sanhueza.com Animation and Design David L. Sanhueza, Digital Artist (Boston, MA)
Schwartz/Giunta Production Company Inc. Jed Schwartz, Creative Director (Medford, MA)
Second World Productions Valerie Diallo, Director (Lowell, MA)
sfi-multimedia.com Claudia Bousquet, Web / Multimedia Designer -- Owner, Partner (Worcester, MA)
Solé Media Dave Galusi, Supervisor/Producer (Waltham, MA)
Spy Pond Productions Eric Stange, Executive Producer (Arlington, MA)
Stompmachine: A division of Playomatic Media Group. Jaime a.k.a. Sang Bernard, Audio Producer (Salem, MA)
Subversion Media Annette Narciso, partner/producer (Boston, MA)
Szygy Media Works, Inc. (Wakefield, MA)
Tangy Mango Productions Jennifer Campbell, Head Producer/Designer

(Jamaica Plain, MA)

Texturelighting Robert Cole, Production Coordinator (Stow, MA)

Tiger Eye Production Steve Franco, President (Middleton, MA)

Tiki Creations Randy Marquis, (Worcester, MA)

TR Productions Ross Benjamin, (Boston, MA)

Video Transfer Inc. (Boston, MA)

Vidiowave Productions Nick Blanchette, Owner (Brighton, MA)

WildmanProduction.com Bill Weylman, CEO (Winchester, MA)

10) Animation/Special Effects

Cheek, Richard Freelance animator (Haydenville, MA)

Frizzell, Mark (Woburn, MA)

James, Mary Ellen (Boston, MA)

Johnson, Flip (Brookline, MA)

Kavanaugh, Peter (Boston, MA)

Krohn, Sara (Northampton, MA)

Longey, David (Amherst, MA)

Maffeo, Robert (Maynard, MA)

Moorer, Andy Digital effects artist (Brookline, MA)

Placas, Alisa Video Editor/Graphics Artist (Cambridge, MA)

Ricci, Brian (Malden, MA)

360KID Scott Traylor, President (Newton, MA)

4effect Design Studio Chris Ventzos, Creative Director (Belmont, MA)

Animal 57 Productions, Inc. Sergio Pinheiro, Director of Film & Video Production @57 (Brookline, MA)

Anzovin Studio Steve Anzovin, Producer (Amherst, MA)

Artguy Chris Davis, Illustrator (Brighton, MA)

ASFX studios Andrew Ambrose, Special Effects Coordinator (Peabody, MA)

Best of Jesse Images and Animations Jesse Flores, (MA)

Big Blue Dot (Watertown, MA)

BigBad Design (Boston, MA)

Boston Productions Inc. Bob JacobsonNoll, President & Creative Director (Norwood, MA)

BrickyardVFX Brian Drewes, Managing Director (Boston, MA)

Core Group Ltd. Bobby Maruvada, (Boston, MA)

Deos, Inc. Chris Allard, Creative Director (Lawrence, MA)

DesignAnnexe Susan Button, (Vineyard Haven, MA)

Dot Ave Design Mark Caraco, Design Director (Boston, MA)

Eclipse Digital Paul Parker, Creative Director (West Springfield, MA)

Eric Mauro Cartoon Associates Eric Mauro, Chief Flash Animator (Waltham, MA)

FableVision Dawn Haley, Studio Manager (Watertown, MA)

Fiction Joel Kaplan, VP of Business Development (Boston, MA)

Frame Shop (Newton, MA)
FrameWork Media Joel Howe, Principal (Sutton, MA)
Fugu Labs George Varga, President (Needham, MA)
Gabriel Polonsky Studio Gabriel Polonsky, Creative Director (Belmont, MA)
Hank Lee's Magic Factory Hank Lee, (Boston, MA)
Hatmaker (Watertown, MA)
Jack Vee Video Production Jack Vee, owner (Lowell, MA)
Jeff Lew Animation Jeffrey Lew, 3D Character Animator (Boston, MA)
JGB Video & Design John Barnett, (Roslindale, MA)
KocoMotion Productions Mary Kocol, Producer/Director (Somerville, MA)
Lamb Perlman Productions Lamb Perlman, (Cambridge, MA)
Loopmotion Animation and Designz Thomas Frongillo, CEO (Boston, MA)
Matthew Skutnik Matthew Skutnik, Freelance Artist (Cummington, MA)
Mediastorm Productions Michael Donahue, (Somerville, MA)
monicamotion.com Monica Welsh, Motion Designer (Newburyport, MA)
Motionart (Boston, MA)
National Ministry of Design (Brookline, MA)
NE-FX Jon Bailey, Webmaster (Bradford, MA)
Neoscape, Inc. Robert MacLeod, President (Cambridge, MA)
Newport Studios, Inc. Robert Kass, President (Lowell, MA)
Northeast Animation Studios Mike Taylor, Owner/Animator (Carver, MA)
O-Studios David O'Gara, 3D Artist (Millis, MA)
Olive Jar Studios (Boston, MA)
ONE80 Visual Patrice Goldman, Managing Director (Boston, MA)
Oneail FX Jeremy Oneail, Head Makeup Artist (Haverhill, MA)
Paintbox Commandos Cheryl Schainfeld, Principal (Boston, MA)
Pileated Pictures Michael Levine, President, Founder (Shelburne Falls, MA)
Pisces Productions (Boston, MA)
Pixeltoon Howard Kamensky, Principal (Somerville, MA)
PowderKeg Eric Wilson, President (Great Barrington, MA)
PowderKeg, Inc. Eric Wilson, President (Great Barrington, MA)
Pridgeon Design Paul Pridgeon, (Arlington, MA)
Prospect Hill Productions Aaron Schlosser, (Merrimac, MA)
Pyrotechnology Rob Rovenolt, (Boston, MA)
Rustmonkey Daniel Thron, Creative Director (Watertown, MA)
Sanhueza.com Animation and Design David L. Sanhueza, Digital Artist (Boston, MA)
Schwartz/Giunta Production Company Inc. Jed Schwartz, Creative Director (Medford, MA)
sfi-multimedia.com Claudia Bousquet, Web / Multimedia Designer -- Owner, Partner (Worcester, MA)
Shotfix Mary Nelson, Owner, Visual Effects Consultant/Artist (North Adams, MA)
Studio Z Animation (Boston, MA)
Texturelighting Robert Cole, Production Coordinator (Stow, MA)
Viewpoint Studios (Needham, MA)

WGBH Video Design Daryl Myers, Creative Director / Designer (Allston, MA)
Zyxa Studios Ann Elliott, 3D animator (Stoneham, MA)

11) Stages/Sound Stages

Boston Productions Inc. Bob JacobsonNoll, President & Creative Director (Norwood, MA)
Charles River Studios (Allston, MA)
Green Street Studios Jody Weber, Director of Studio (Cambridge, MA)
Hearst Argyle Television Productions (Needham, MA)
Heliotrope Studios Ltd. (Newton Upper Falls, MA)
National Boston Video Center (Brookline, MA)
Payomet Performing Arts In Truro Guy Strauss, Artistic Director (North Truro, MA)
Rampion Visual Productions LLC (Watertown, MA)
Robert Gilmore Associates, Inc. Peter Gilmore, Director of Production (Boston, MA)
ScreenLight & Grip Guy Holt, President (Dedham, MA)
VideoLink (Watertown, MA)

12) Casting Companies/Directors

Corcoran, Jessica Marie (Wrentham, MA)
Gildea, Michael Actor (Winthrop, MA)
Stasa, Nadette (Cambridge, MA)
ACE Entertainment J. Allen Collier, Director (Boston, MA)
Acting Studio/Speech Company Erica Winchester, Director (Hingham, MA)
All Access Events Mark Bloomstein, President (Franklin, MA)
Boston Casting, Inc Angela Peri, Casting Director (Boston, MA)
Boston Directors' Lab Dyana Kimball, Managing Artistic Director, Founder (Boston, MA)
Cameo Kids Model & Talent (MA)
Collinge/Pickman Casting (Boston, MA)
Digital Casting Lisa Lobel, Chief Operating Officer (Boston, MA)
Image Makers Suzanne Crosby, Director (Boston, MA)
KAB Productions Kristie Babbin, Director (Hudson, MA)
Kevin Fennessy Casting, Inc. Kevin Fennessy, (Cambridge, MA)
Kevin Fennessy Casting, inc. Kevun Fennessy, Casting Director (Cambridge, MA)
Model Club Inc. Ed Sliney, Director (Boston, MA)
New England Business Television Services (Boston, MA)
Peter Bezemes Casting Peter Bezemes, Director (Boston, MA)

Prestige Model and Talent Agency Sheila Lubeski, Director (North Andover, MA)

Roberts/Hague Casting, CSA June Roberts, Casting Director (Boston, MA)

Soundtrack/CAV Corp. Jeanne McGill, (Boston, MA)

Studio 1 casting Pat McCarthy, Director (Rehoboth, MA)

Talent Works, Ltd. (Newton, MA)

The Actors Institute Peter Bezemes, Director (Boston, MA)

Tighe & Doyle Casting, Inc. Maura Tighe, (Boston, MA)

13) Casting Facilities

Boston Casting, Inc Angela Peri, Casting Director (Boston, MA)

Collinge/Pickman Casting (Boston, MA)

Peter Bezemes Casting Peter Bezemes, Director (Boston, MA)

Studio 1 casting Pat McCarthy, Director (Rehoboth, MA)

14) Talent Agents

Lima, Gary Actor (S. Boston, MA) **ACE Entertainment** J. Allen Collier, Director (Boston, MA)

Ben Martino Photography Ben Martino, Owner (Gardner, MA)

Dragonfly Kingdom Marcus Robertson, Owner/CEO (Springfield, MA)

Ford Model Management, Inc. Candy Ford, (Boston, MA)

Jim Wells Modeling & Talent Jim Wells, Owner (Lowell, MA)

Kool Kids Model & Talent Management April Barnes, Talent Manager (Milton, MA)

Model Club Inc. Ed Sliney, Director (Boston, MA)

Prestige Model and Talent Agency Sheila Lubeski, Director (North Andover, MA)

15) Researchers

Burns, Ami Researcher, Talent Booker (Boston, MA)

Franklin, John Domain Owner Webmaster (Woburn, MA)

Kane, Joany (Haydenville, MA)

McGoangle, Jessica (Wayland, MA)

Nalt, Howard LCSW Psychologist (MA)

Novak, Jennifer (Jamaica Plain, MA)

Rice, Justin (Cambridge, MA)

Tecce, John Script Researcher (Everett, MA)

Thomas, Rev. Jay (Winchester, MA)

Arclight Associates Kevin Cooney, President and chief consultant (Malden, MA)

Christopher Ian Bell (Amherst, MA)

Cranberry Productions Allen Hemberger, Writer/Director (Manomet, MA)

Debbie Needleman Research Services Debbie Needleman, (Brookline, MA)

Firebuilder Pictures (MA)

New England Research Kathleen Langone, Historical Researcher
(Newburyport, MA)

16) Locations

McGoangle, Jessica (Wayland, MA)

Kingdom Fine Arts Patricia Righter, Owner (Boston, MA)

New England Research Kathleen Langone, Historical Researcher
(Newburyport, MA)

17) Grant writers

Hoerman, Michael (South Boston, MA)

The Fund for Women Artists Martha Richards (Florence, MA)

18) Script Analysis

Howland, Aaron (Reading, MA)

McGuire, Vincent (Franklin, MA)

Novak, Jennifer (Jamaica Plain, MA)

Patrick, Tiffany Writer/Producer (Marblehead, MA)

Sandler, Marc Screenwriter/Script Analysis (Swampscott, MA)

Stanton, Paul (West Roxbury, MA)

Wolfendon, Andrew Scriptwriter (Groveland, MA)

3 Dogs Productions, Inc. Matthew Valentinas, President (Wellesley, MA)

Arclight Associates Kevin Cooney, President and chief consultant (Malden, MA)

Firebuilder Pictures (MA)

Grub Street Workshops

Larrabee & Hingston Co Stephen Buckley, (Peabody, MA)

Madmango Productions Margaret Tranggono, Screenwriter (Somerville, MA)

Memory Productions David Rothausser, President (Brookline, MA)

Valerie Spain Studio Valerie Spain, writer (Watertown, MA)

19) Distributors

BuyIndies.com Michele Meek, President & Founder (Boston, MA)
<http://www.buyindies.com/>
Artist Development Associates, Inc. Phil Antoniadis, CEO (Framingham, MA)
Commonwealth Films, Inc. Jennifer Wry, Producer (Boston, MA)
CS Associates Charles Schuerhoff, Owner (Watertown, MA)
Enterprise Media (Cambridge, MA)
Fanlight Productions (Boston, MA)
FilmPlayLinks Patte Ardizzoni, VP (Acton, MA)
FOXPack Productions Guy McConnell, (Boston, MA)
KidVidz, Inc. (Newton, MA)
MINDSCAPE PICTURES Jason Santo, President (Boston, MA)
Shadow Pictures Jennifer White, President (Newton, MA)
The New Film Company, Inc. (Arlington, MA)

20) Guilds/Unions

AFTRA-SAG (New England Office) (Boston, MA)
IATSE Local 481 (East Boston, MA)
Screen Actors Guild Donna Sommers, Executive Director (Boston, MA)

21) Production Services

Great Eastern Technology Mell Fuller, Sales Manager (Woburn, MA)
<http://www.get.com>
Letourneau, Amy (Taunton, MA)
Pungitore, John (Norwood, MA)
Ricciardelli, Marc Owner (Boston, MA)
1 Beyond, Inc. Terry Cullen, (Somerville, MA)
Digital Filmmaker Consortium Barrett Bilotta, President (Westford, MA)
Graf Video Documentation Jeffrey Craddock, Co-Owner / Videographer (Watertown, MA)
Gretje Ferguson Photography Gretje Ferguson, Photographer (Dedham, MA)
Hot Sand Jim MacAllister, Producer (Boston, MA)
Hothouse Productions @ Boston U. Garland Waller, Executive Producer (Boston, MA)
House Parties Private Chefs Erica Billings, Private Chef (Melrose, MA)
John H Hawkes Productions John Hawkes, Owner (Wakefield, MA)
Pangaea Films Miguelangel Aponte, (Brighton, MA)
Pomoto Pictures, Inc. Michael Civile, President (Newton Centre, MA)
Silent Pilot Producitons Melissa Macaulay, Producer (Boston, MA)

22) Film Festivals

Boston Film Festival Mark Diamond, Artistic Director (Boston, MA)
Boston Jewish Film Festival Committee (West Newton, MA)
Boston Underground Film Festival David Kleiler, Festival Director (Brookline, MA)
Independent Film Festival of Boston Jason Redmond, Executive Director (Boston, MA)
Mass Ave. Film Festival Office (Watertown, MA)
Nantucket Film Festival (Nantucket, MA)
New England Film & Video Festival Sandra Sullivan, Festival Co-Director (Boston, MA)
Northampton Film Associates, Inc. David Kleiler, Director (Northampton, MA)
Payomet Performing Arts In Truro Guy Strauss, Artistic Director (North Truro, MA)
The Somerville Theatre Ian Judge, General Manager (Somerville, MA)
Woods Hole Film Festival Judy Laster, (Brookline, MA)

23) Special Events

Crescent Communications & Events, Inc. Beth Tucker, Principal (Gloucester, MA)
<http://www.crescentevents.com>
AAA Corporate Rentals Andrew Kramer, Marketing, Rentals (Boston, MA)
Behind the Scenes Cherie Martin, Principal (Cambridge, MA)
Dawson Marketing Group James Dawson, President (Woburn, MA)
Ivy Wexler Ivy Wexler, Makeup Artist (Brookline, MA)
Jules Catering Sheila Sullivan, Sales Director (Somerville, MA)
Kingdom Fine Arts Patricia Righter, Owner (Boston, MA)
Le Chef Mobile Jeanine Buckley, Sales & Marketing Director (Brighton, MA)
The Proper Solution, Inc. Kim Hibbard, President (Boston, MA)

24) Literary Agents

M.A. Powley Literary Agency Mariangela Powley, (Weston, MA)
The Boxford Institute Laurie Rowley, President (Boxford, MA)

25) Educational Programs

Boston Film and Video Foundation (Boston, MA)
<http://www.bfvf.org>

Crawford, Jonah Premiere & Final Cut Pro Editor (Somerville, MA)
Pinkham, Joan Noble (MA)
Acting Studio/Speech Company Erica Winchester, Director (Hingham, MA)
Actors Workshop Theatre Training Institute, Inc Frank Storace, Director (Boston, MA)
Boston Casting, Inc Angela Peri, Casting Director (Boston, MA)
Boston Medical Communications Terry Primack, Executive Producer (Newton, MA)
Cityscape Motion Picture Education Paula Ribeiro, Program Coordinator (Roxbury, MA)
Collinge/Pickman Casting (Boston, MA)
Future Media Concepts Leah Mercanti, Boston Managing Director (Cambridge, MA)
Grub Street Workshops (MA)
Interactive Factory Tracey Guillerault, Workshops Coordinator (Boston, MA)
LuxorMedia Larry Sanders, CEO (Lexington, MA)
Mythos Casting Chris Damianakos, (Peabody, MA)
Peter Bezemes Casting Peter Bezemes, Director (Boston, MA)
Straight Cut Productions Jared Katsiane, Partner (Boston, MA)
The Actors Center Dorothy Brodesser, Artistic & Managing Director (Boston, MA)
The Actors Institute Peter Bezemes, Director (Boston, MA)

26) Storyboards

Bonner, Hannah (Watertown, MA)
Cherry, Malee Storyboard Artist (Somerville, MA)
Elliott, Sarah Production Assistant/Researcher (Somerville, MA)
Friend, Nick (South Boston, MA)
Grinnell, Matt storyboard artist (Brookline, MA)
Lazard, Marc (Northampton, MA)
Lucas, Patrick (Barnstable, MA)
Morrissey, Kristyn Production Illustrator, Art Director (Bolton, MA)
Moutafis, Greg (Somerville, MA)
Spencer, Benjamin (Northampton, MA)
Washington, Frankie B Freelance Illustrator (New Bedford, MA)
Artguy Chris Davis, Illustrator (Brighton, MA)
David White Storyboards David White, (Hingham, MA)
Deos, Inc. Chris Allard, Creative Director (Lawrence, MA)
JGB Video & Design John Barnett, (Roslindale, MA)
Planet Orange Jim Buckley, Storyboard Artist (Allston, MA)

27) Lodging

AAA Corporate Rentals Andrew Kramer, Marketing, Rentals (Boston, MA)
Doubletree Guest Suites (Allston, MA)
Hilton (Boston, MA)

28) Recording/Mixing Studios

Johnson, Robert Composer (Hudson, MA)
Audio-Visual Archives Steve Unkles, (Florence, MA)
Audiodrome Eric Goldberg, Composer/Producer (Beverly, MA)
AudioLink, Inc. Steve Olenick, President (Watertown, MA)
Azure Music and Sound Design Adriel Preger, Owner/ Audio Alchemist (Easton, MA)
Bell Music (Watertown, MA)
Big T Productions Anthony Schultz, Owner (Boston, MA)
Bongo Beach Productions John Mailloux, Sound Designer/Composer (Fall River, MA)
Cybersound Recording Studio Perry Geyer, Producer / Engineer (Boston, MA)
Dexter Media Brian Carey, Owner (Boston, MA)
Healsound Michael Healy, (Boston, MA)
ImageKiller Studios Andy Milk, (Allston, MA)
Jamies Party MJ Hays, Producer (Newcastle, WA)
Keep Music Group Jerry Chu, Publisher (Weymouth, MA)
Le Studio, Inc. Samuel Boroda, (Boston, MA)
MGC Mark Carroll, Song Writer/Sound Engineer (Dorchester, MA)
Mix One Studios, Inc. Lisa Munroe, Studio Manager (Boston, MA)
Mx4Px Andy Frazier, Composer, Sound Designer, Engineer (Lawrence, MA)
Notable Productions Daniel Cantor, (Watertown, MA)
Percussionarts Jeff Lafferty, Owner/ Engineer (Framingham, MA)
Red Sun Soundroom Peter Koniuto, Creative Recordist (Somerville, MA)
Shapiro Music (Boston, MA)
Shimamoto Sound Mike Riley, Engineer (Somerville, MA)
Sound Techniques, Inc. Jeff Way, (Boston, MA)
Soundtrack Boston Jeannie Priest, COO (Boston, MA)
Stompmachine: A division of Playomatic Media Group. Jaime a.k.a. Sang Bernard, Audio Producer (Salem, MA)
Supersonic Dean Harada, Partner (Cambridge, MA)
TR Productions Ross Benjamin, (Boston, MA)

29) Caterers

Laughlin, Beth Caterer (Cambridge, MA)
Appetito (Boston, MA)
Au Bon Pain Inc. (Boston, MA)
Calla Lily Caterers, Inc. Marsha Tarrh, (Cambridge, MA)
Cater to Catering Bruce Allen Sullivan, Coordinator / Owner (Somerville, MA)
Cornerstone Catering Richard Labrecque, (Belchertown, MA)
Creative Gourmets Dhil Arena, Catering Operations Manager (Boston, MA)
Figs Gerry Galanti, (Boston, MA)
Galleria Italiana (Boston, MA)
House Parties Private Chefs Erica Billings, Private Chef (Melrose, MA)
Jae's Cafe & Grill (Boston, MA)
Jules Catering Sheila Sullivan, Sales Director (Somerville, MA)
Katelyn's Kitchen Larson Jeffrey, Chef/Owner (E. Bridgewater, MA)
Le Chef Mobile Jeanine Buckley, Sales & Marketing Director (Brighton, MA)
Manual Control Catering Owner-Chef (North Eastham, MA)
Nico's Creative Cuisine Michael DePaolis, Chef/Owner (Saugus, MA)
Rabia's Ristorante (Boston, MA)
St. Botolph Restaurant Ronald Catanese, (Boston, MA)
The Blue Room (Kendall, MA)
The Starving Artist Meg Gannon, Creator (Brighton, MA)
Trattoria Il Panino Vittorio M Paone, Executive Ristorante Chef (Boston, MA)

30) Stunts

Borgman, Eric Bruno (Westwood, MA)
Clay, Vic actor (Somerville, MA)
Cox, C.C. Stunt Driver (Cambridge, MA)
Francis, Michael Actor (Auburndale, MA)
Gomez, Francisco J. Actor (Worcester, MA)
Grenier, Jay (Orleans, MA)
Hattori, Motoki "Jimmy" (Boston, MA)
Holt, Derek (Boston, MA)
Igou, Raymond Actor (Peabody, MA)
Narciso, Mary Stunt Actress (Westwood, MA)
Resendes, Manny (Westport, MA)
Gothrame Enterprises Katherine Kendall, President (Greenfield, MA)
StageSix Entertainment Jay Lasoff, President (MA)

31) Online Resources

BuyIndies.com Michele Meek, President & Founder (Boston, MA)

★ <http://www.buyindies.com/>

NewEnglandFilm.com Michele Meek, Publisher (Winchester, MA)

★ <http://www.newenglandfilm.com/about-us/webfolio.htm>

Franklin, John Domain Owner Webmaster (Woburn, MA)

Art Deadlines List Richard Gardner, Editor & Publisher (Cambridge, MA)

Avocado Designs Stephanie Georgia, (Rehoboth, MA)

Backstage Hardware and Theatre Supply Eric Engelson, President (Boston, MA)

Cootie Design Riche Dorato, Lead designer (Hamilton, MA)

Eurocinema Joshua Reich, Webmaster (Boston, MA)

Jimbo Z. Klown & Magic / Characters Too ! (sm) (Haverhill, MA)

32) Voice Over

Adamson, Barlow (Belmont, MA)

Akerson, Carol (Newtonville, MA)

Alibrio, Gina Actress (Boston, MA)

Ayers, Ashley (Boston, MA)

Baskin, Rena (Brookline, MA)

Batson, Alecia (Boston, MA)

Belanger, Eva (Winthrop, MA)

Blum, Mitch (Swampscott, MA)

Borgman, Janet (Westwood, MA)

Bouchard, Daniel (Newburyport, MA)

Bowler, Juliet (Arlington, MA)

Briggs, Geoff (Watertown, MA)

Bull, Larry Actor/Voice Over (Newbury, MA)

Charron, Will (Lunenburg, MA)

Childs, Ray The Writer's Voice (Arlington, MA)

Chretien, Monique Voice-over Artist (MA)

Cole, Erin Actress, Admin Assistant (Gloucester, MA)

Collins, Kevin (MA)

Comperchio, Leslie (Norton, MA)

Cordella, Dan (MA)

Coulter, Bridget Actress (Medford, MA)

Davis, Louisdell (Boston, MA)

DiDio, Danielle L. (Boston, MA)

Dionne-Coury, Rachelle (Raynham, MA)

Farrar-Parkman, Debra Producer/Freelance (Dorchester, MA)

Ford, Lauren (Boston, MA)

Furtado, Matthew Mr. (Swansea, MA)
Garland, Ted (Natick, MA)
Gent, Jo Voiceover Artist (Brookline, MA)
Goonan, Don (Kingston, MA)
Hammond, Jeramie (Watertown, MA)
Hannafin, Meghan (Cambridge, MA)
Jones, Robin Actress (Newton Centre, MA)
Landry, Therese Voice Talent, Telephone Applications (Boston, MA)
Lanphear, David Actor (MA)
LaParl, Gary (Salem, MA)
LaPointe, David (Raynham, MA)
Lewy, Jennifer Voice-over Talent (non-union) (Belmont, MA)
Lewy, Jennifer Nonunion voiceover talent (Watertown, MA)
Marco, Lee Mr. (S.Yarmouth, MA)
Martinelli, Linzy Actress (W. Boylston, MA)
Mello, Bob Impressionist, Voiceover Actor for cartoons (Middleboro, MA)
Morey, Frank Songwriter/Performer/Musician (Lowell, MA)
Noseworthy, Graeme (Milford, MA)
Packard, Alicyn Actress (Dorchester, MA)
Pettee, Stephanie (Winthrop, MA)
Poste, Samantha M. (Boston, MA)
Pretorius, Cynthia (Boston, MA)
Ridley, Frank Actor (Brookline, MA)
Roberts, Jillian Student/Performer (Marlborough, MA)
Rode, Rob (Warren, MA)
Saltus, Karen (Shrewsbury, MA)
Sawyer, Charlene (Newton, MA)
Selima, Laura (Everett, MA)
Tautkus, Greg Actor/Model (Boston, MA)
Wachtler, Alison (Weston, MA)
Walsh, Charlie Actor/Singer (Revere, MA)
White, Brian Actor/ voice over (Scituate, MA)
Wildeman, Avant Model, Actor, Voice over talent (MA)
Woodward, Karen (Cambridge, MA)
Accentuated Productions Alise Ashby, Owner (Milton, MA)
Accentuated Productions Alise Ashby, President (MA)
Actress, Model, Voice Over Talent Jennifer Alison, (Boston, MA)
Boogie On Productions Regan Teti, Owner, Talent (Brighton, MA)
Chase Communications Maureen Chase, (Littleton, MA)
CPS Productions Christopher Smalley, (Cambridge, MA)
Digital Arts Studio Jason Courtemanche, Actor/Artist (Lowell, MA)
First Expressions Suzie Sims Fletcher, (Boston, MA)
Gr8Trax New Media/ Rock Meadow Publishing Mark Joyce, Mr. (Cambridge, MA)
J. Andrew Gilmore Productions Andrew Gilmore, (Amesbury, MA)

Judith Fine Voiceovers Judith Fine, (Northampton, MA)

Just Peachey Productions Dene Peachey, Voice Talent (S. Dennis, MA)

KCP Management James Knabe, Voice-Over Artist (Belmont, MA)

Labbee Communications Michele Labbee, Owner (Blandford, MA)

Marilyn Rea Beyer Marilyn Rea Beyer, (MA)

Marisa Reilly Marisa Reilly, Costume Designer (Rockport,, MA)

OzbugInfinity Ozzie Carnan,Jr., Actor, Artist, Writer (MA)

RIC International Aurora Choi, Marketing Manager (Cambridge, MA)

Satellite Doctor Riccardo Day, (Worcester, MA)

soundsculptor Charles Southworth, Voice over artist (Cambridge, MA)

Specht Voice Talent of Boston Scott Patrick Specht, (Brookline, MA)

Talent Plus, Inc. Jeanne Eversley, Manager (Natick, MA)

Talent: Eddie Pagan, Jr. (age 10) Actor - Model Delxi Fernandez, Mother
(Dracut, MA)

Vocal Impact Jo-Ann Ross, Principal (Boston, MA)

VoiceoversPro Dave Doolittle, (Sandwich, MA)

Voices In My Head Productions George Ledoux, (Easthampton, MA)

websitenarrators.com John Lisanti, President (Chestnut Hill, MA)